

American Cinematographer

A.I.

AN ANDROID'S SOULFUL SEARCH

EVOLUTION

ADDS HUMOR TO ALIEN INVASION

PLUS: MUSIC VIDEOS THAT ENTICE THE EYE



THE GREATEST STARS KNOW HOW TO MAKE LOVE TO THE CAMERA

Film also knows how to worship your work. It captures every detail, every nuance. From the deepest shadows to the brightest highlights, film offers unmatched color, richness and depth. It's no wonder audiences everywhere find it the most irresistible medium there is. Which means they won't be able to take their eyes off the star. And your work.

PASSION

ONLY FILM KNOWS HOW TO LOVE THEM BACK

Choose your origination medium wisely.

Visit www.kodak.com/go/story for the whole story.

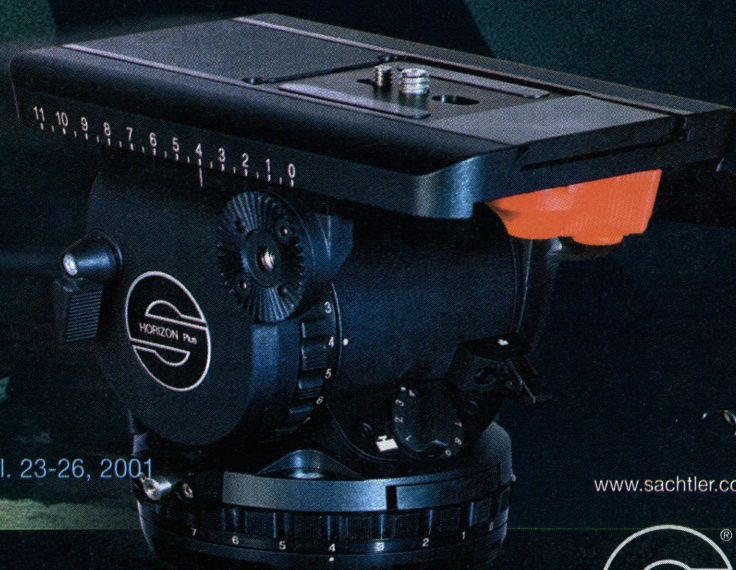
there's more to the story™



Motion Picture Meets High Definition

Banner + Fragments, III

The best of old and new worlds are coming together. And in this remarkable process, new art forms are created. With the advent of digital cinematography, the world of cinema is also changing. That's why Sachtler's proven range of production equipment is providing space for new technologies. Take **Horizon Plus**: this sophisticated fluid head offers high definition camera operators all the possibilities of a classical movie shoot. Also in combination with **Dutch Head 35**.



See you at +++ NAB, Las Vegas +++ April. 23-26, 2001
+++ Booth L9545 +++

www.sachtler.com

sachtler - Headquarters
Gutenbergstrasse 5
85716 Unterschleißheim
Germany
Phone (+49) 89 321 58 200
Fax (+49) 89 321 58 227
email contact@sachtler.de

sachtler - New York Office
55, North Main Street
Freeport, N.Y. 11520
USA
Phone (+1) 516 867 4900
Fax (+1) 516 623 6844
email sachtlerUS@aol.com

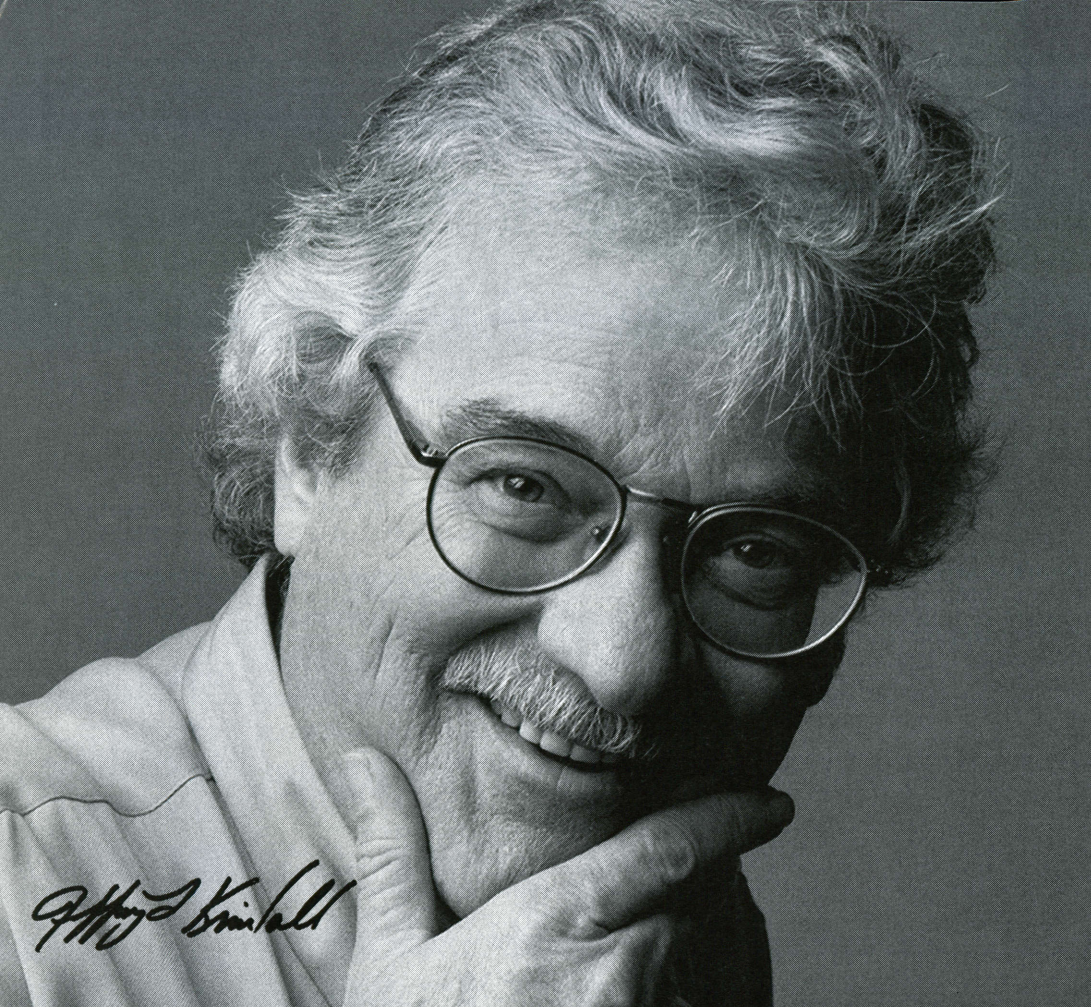
sachtler - Tokyo Office
1-2-21 Sangenjaya Setagaya-ku
154-0024 Tokyo
Japan
Phone (+81) 3 3413 1212
Fax (+81) 3 3413 0900
email info@sachtler.co.jp

sachtler - Berlin Office
Rudower Chaussee 3/P1
12489 Berlin
Germany
Phone (+49) 30 636 4311
Fax (+49) 30 636 3466
email svgs@aol.com



sachtler

set your ideas in motion!



JEFF KIMBALL, ASC

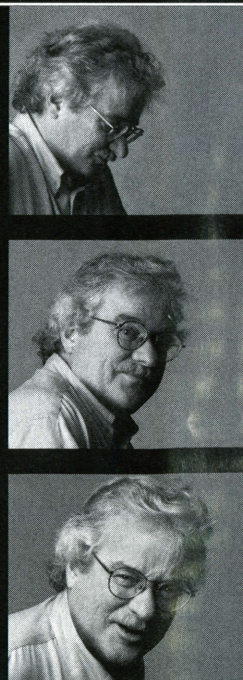
ONFILM

"I'm kind of a method cinematographer. I try to get inside the story and feel it with my heart and soul. You begin by interpreting the director's vision and then you try to create a feeling that's right for the picture. I feel a sense of responsibility because movies are a powerful social instrument that can move people emotionally. For example, *Windtalkers* deals with such ethereal values as betrayal, truth and kinship. It has a lot in common with silent films because the images have to speak for themselves. Mostly, they're a little raw with a rough edge that reveals the attitudes of the characters. There are also moments of tenderness and romance that are glossier and more tinted with slick lighting. This is a fabulous time to be in the industry. There are so many new films and other tools which add more options to our palette."

Jeff Kimball's credits include *The Legend of Billy Jean*, *Top Gun*, *Beverly Hills Cop II*, *Revenge*, *Curly Sue*, *True Romance*, *Jacob's Ladder*, *The Specialist*, *Stigmata* and *Mission: Impossible II*. His next release is *Windtalkers*. He has also filmed many landmark commercials.

All these films were shot on Kodak motion picture film.

For an in-depth interview with Jeff Kimball, visit www.kodak.com/go/onfilm



American Cinematographer

The International Journal of Film & Digital Production Techniques

Features

- 32 **Boy Wonder**
Spielberg salutes Kubrick with *A.I.*
- 44 **Space Oddities**
Evolution tells a rollicking cosmic joke
- 56 **Love on the Rocks**
A husband and wife lock horns in *The Anniversary Party*
- 66 **A Big Bang in the Bahamas**
Ricky Martin shimmies and swims in "She Bangs"
- 72 **Night Fever**
A sexy siren entices The Backstreet Boys in "The Call"
- 76 **Crowd Control**
"Mad Season" throws Matchbox Twenty to a mob



On Our Cover: A robot boy named David (Haley Joel Osment) is guided through the decadent Rouge City by pleasure 'droid Gigolo Joe (Jude Law) in *A.I. Artificial Intelligence*, directed by Steven Spielberg and shot by Janusz Kaminski, ASC (photo by David James, courtesy of Warner Bros. and DreamWorks).

Contributing Writers:

Stephanie Argy
Bob Fisher
Jay Holben
Kevin Martin
Giles Musitano
John Pavlus
George Seminara
Jon Silberg
Rochelle Winters



44



56

Departments

- 8 Editor's Note
10 Letters
12 The Post Process
16 DVD Playback
20 Production Slate
81 Short Takes
89 New Products & Services
97 Points East
99 Books in Review
101 Living Pictures
102 Classified Ads
109 Ad Index
110 In Memoriam: Monroe Askins, ASC
111 From the Clubhouse
112 Wrap Shot



20

Visit us online at
www.cinematographer.com

American Cinematographer

Visit us online at
www.cinematographer.com

PUBLISHER Jim McCullaugh

EDITORIAL

EXECUTIVE EDITOR Stephen Pizzello
SENIOR EDITOR Rachael K. Bosley
ASSOCIATE EDITOR Douglas Bankston
TECHNICAL EDITOR Christopher Probst
POSTPRODUCTION Debra Kaufman
VISUAL EFFECTS Ron Magid
TELEVISION Jean Oppenheimer
DVD REVIEWS Chris Pizzello
EAST COAST Eric Rudolph
BOOK REVIEWS Ray Zone

ART DIRECTION

ART DIRECTOR Martha Winterhalter
ASSOCIATE ART DIRECTOR Marion Gore

ADVERTISING

DIRECTOR OF NEW BUSINESS DEVELOPMENT, WORLDWIDE Dianna Hightower
TOLL FREE 866-909-4617 818-909-4617 FAX 818-909-4626
e-mail: dhightower03@earthlink.net
ADVERTISING ACCOUNT MANAGER Angie Gollmann
323-936-3769 FAX 323-936-9188
e-mail: gollmann@pacbell.net
ADVERTISING ACCOUNT MANAGER Michael Trerotoli
203-761-9804 FAX 203-761-0090
e-mail: trerotoli@aol.com
CLASSIFIEDS/ADVERTISING COORDINATOR Sanja Djukelic

CIRCULATION, BOOKS & PRODUCTS

CIRCULATION DIRECTOR Saul Molina
CIRCULATION ASSISTANT Marvin Lopez

ASC EVENTS COORDINATOR Patricia Armacost
ASC ADMINISTRATIVE ASSISTANT Becca Allen
ASC ACCOUNTING MANAGER Mila Basely
ASC STAFF ACCOUNTANT Vanessa Espinoza

Publications Advisory Committee

Steven B. Poster, Chairman
James Bagdonas, John Bailey, Russell P. Carpenter, Curtis Clark, Richard Crudo,
Dean R. Cundey, Allen Daviau, Roger A. Deakins, Ron Garcia, James Glennon,
Robbie Greenberg, John C. Hora, Johnny E. Jensen, Stephen Lighthill, Lowell Peterson,
Aaron Schneider, Thomas Newton Sigel, Sandi Sissel, Bing Sokolsky, Dante Spinotti,
John Toll, Kenneth D. Zunder

American Cinematographer (ISSN 0002-7928) established 1920 in 82nd year of publication is published monthly in Hollywood by ASC Holding Corp., 1782 N. Orange Dr., Hollywood, CA 90028, U.S.A., (800) 448-0145, (323) 969-4333, Fax (323) 876-4973, direct line for subscription inquiries (323) 969-4344. Subscriptions: U.S. \$40; Canada/Mexico \$60; all other foreign countries \$75 a year (remit international Money Order or other exchange payable in U.S. \$). Advertising: Rate card upon request from Hollywood office. Article Reprints: Request for 100 or more high-quality article reprints should be made to Reprint Management Services at (717) 560-2001. Copyright 2000 ASC Holding Corp. (All rights reserved.) Periodicals postage paid at Los Angeles, CA and at additional mailing offices. Printed in the USA. POSTMASTER: Send address change to *American Cinematographer*, P.O. Box 2230, Hollywood, CA 90078.

Matthews Studio Equipment

For over 30 years Matthews Studio Equipment has served the motion picture, television, still photographic and theatrical industries with the finest grip and lighting support equipment manufactured anywhere in the world. Today and tomorrow we will continue to do so. Visit our web site for a complete listing of the many products we have to offer —we look forward to speaking with you very soon.

msegrip • com

MSC[®]
STUDIO EQUIPMENT, INC.

2405 EMPIRE AVENUE
BURBANK, CALIFORNIA 91504
818.843.6715 TELEPHONE
323.849.1525 FAX

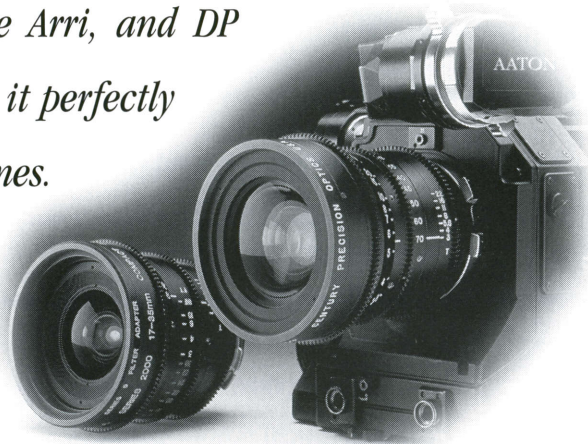
Garrett Brown's Point of View



"We just used Century's excellent 17-35mm lightweight zoom on my new 'SuperFlyCam' for Danny Devito's Death to Smoochy in Toronto. Picture a 30 pound flying object that is the 'clothes' on a simple high-speed clothesline rig. It was designed to be easy to set up and affordable, yet fast (35mph) and stable. The little zoom is a perfect complement to my SL Cine Arri, and DP Anastas Michos reports that it perfectly matched his Panavision primes.

Dammit. Now I want the 28-70!"

Garrett Brown, ASC, Inventor
www.garrettcam.com



Century/Canon 17-35mm T3 &
Century/Minolta 28-70mm T3

Get Century's Point of View

www.centuryoptics.com

1-800-228-1254

A wholly owned subsidiary of Schneider Optics

Century precision optics

Tel: 818-766-3715 • Fax: 818-505-9865

Modernize your 16 SR camera.

16SR NIGHT GLOW & SPEED CONTROL

- **Illuminated frame lines.**
Film with accuracy in any lighting conditions.
- **Viewfinder image is 25% brighter than the SR 3.**
Makes details more visible in the viewfinder and video-tap.



16 SR NIGHT GLOW
(Medallion Version)

- **Built-in speed control.**
Expanded speed range without cables.

- **Digital tachometer and feet/meters counter.**
Bright red LEDs clearly show the camera speed and film count.

CINEMATOGGRAPHY
electronics

5321 Derry Avenue, Suite G • Agoura Hills, California 91301 • USA • Phone (818) 706-3334 • Fax (818) 706-3335
E-Mail: info@CinemaElec.com Web: www.CinematographyElectronics.com



16 SR NIGHT GLOW
with SPEED CONTROL



American Society of Cinematographers

*The ASC is not a labor union or a guild,
but an educational, cultural
and professional organization.
Membership is by invitation to those
who are actively engaged as
directors of photography and have
demonstrated outstanding ability.
ASC membership has become one of the
highest honors that can be bestowed
upon a professional cinematographer —
a mark of prestige and excellence.*

OFFICERS

Victor J. Kemper
President

Laszlo Kovacs
Vice President

Russell P. Carpenter
Vice President

Vilmos Zsigmond
Vice President

Robert Primes
Treasurer

John C. Hora
Secretary

Dean R. Cundey
Sergeant-at-Arms

MEMBERS OF THE BOARD

Stephen H. Burum
Russell P. Carpenter
Dean R. Cundey
Allen Daviau
Roger Deakins
William Fraker
John C. Hora
Victor J. Kemper
Laszlo Kovacs
Steven B. Poster
Robert Primes
Owen Roizman
John Toll
Haskell Wexler
Vilmos Zsigmond

ALTERNATES

George Spiro Dibie
Richard Edlund
Gerald Perry Finnerman
Robbie Greenberg
Robert F. Liu

MUSEUM CURATOR

Steve Gainer

Visit Glidecam on
the INTERNET at
www.Glidecam.com



1-800-600-2011
1-800-949-2089
1-508-830-1414
or Fax us at
1508-830-1415

THE NAME AND FUTURE OF CAMERA STABILIZATION. TM

**EXPERIENCE THE MAGIC OF SUPER SMOOTH SHOTS
WITH A GLIDECAM CAMERA STABILIZER.** TM

VISIT US AT NAB 2001 LAS VEGAS 4/22 - 4/26
and SHOWBIZ EXPO WEST, LOS ANGELES 5/31 - 6/02



GLIDECAM offers the most versatile and affordable line of
Camera Stabilization Systems in the World.

Glidecam continues to offer unparalleled customer service and
product quality for more than 8 years.

"Leasing to own" is available. Glidecam has over a hundred Dealers worldwide.
Glidecam is Registered at the Patent and TM office. Copyright 2000 Glidecam Industries, Inc. All Right Reserved.

What's a **DIGIMOLE™**?



An HMI Head & Ballast For Under \$2,000!

Introducing the all new **Type 82845** 200 Watt HMI **DigiMole™** PAR Kit...brought to you by Mole-Richardson®, the company with over 70 years of professional lighting experience. This compact and lightweight fixture will focus from spot to flood in one easy motion. The **DigiMole™** Kit is perfect for the Lighting Pro on the go. Now there's an affordable solution for all your daylight lighting applications. For more information, log onto www.mole.com/digimole

The Type 82845 DigiMole™ Starter Kit includes:

- (1) Type 8281 DigiMole™ 200W HMI PAR
- (1) Type 82833 200W AC Ballast
- (1) Type 4034 4-Way Barn Door
- (1) Type 4035 Handle
- (1) Type 58114 Moleded Case

All this for only
\$1,995⁰⁰
List Price



Mole-Richardson Co.
937 N. Sycamore Ave., Hollywood, CA 90038
Tel: (323) 851-0111 • Fax: (323) 851-5593
E-mail: info@mole.com • Web: www.mole.com

DIGIMOLE™
by Mole-Richardson®

CAMERA CASES

www.portabrace.com



Smuggler . . . Fits airline requirements



Rain Slicker . . . Fool proof protection



Shoulder Case . . . Lightly padded



Shoulder Case
... with rainproof



Polar Bear
... for extreme cold



Carry-On . . . well padded everyday case



Quick-Draw . . . hard shell case



K & H Products, LTD.

Box 249

North Bennington

Vermont 05257 USA

www.portabrace.com

PHONE: 802-442-8171

FAX: 802-442-9118

Editor's Note



Fans of Stanley Kubrick have long pondered the late auteur's two great unrealized projects: an epic take on the life of Napoleon, which the director abandoned back in the early 1970s, and *A.I.*, a futuristic tale about a robot boy who longs to be loved. The latter picture, which stayed on the shelf while Kubrick waited for effects technology to catch up to his visual concepts, has now passed into the hands of Steven Spielberg, who "inherited" the project after Kubrick died in March of 1999. The two brilliant visualists, who shared a close friendship, reportedly conducted many brainstorming sessions about *A.I.* According to

cinematographer Janusz Kaminski, ASC, Spielberg has taken Kubrick's narrative framework and crafted a heartfelt sci-fi saga that honors his friend's memory. In a further homage to the master, the production was veiled in Kubrickian secrecy, but *AC* scribe Jay Holben managed to glean more than a few fascinating details from Kaminski and his longtime crew ("Boy Wonder," page 32).

A lighter take on the sci-fi genre, *Evolution*, also landed in theaters recently. To realize this antic tale of alien invasion, director Ivan Reitman recruited renowned cinematographer Michael Chapman, ASC, who shared with us his savvy strategies for blending live action with some outlandish visual effects ("Space Oddities," page 44).

Back on Earth, John Bailey, ASC melded his past experience with present methods while shooting *The Anniversary Party* ("Love on the Rocks," page 56). As the man who shot the prototypical and highly influential reunion picture *The Big Chill*, Bailey was well-prepared to help co-directors Alan Cumming and Jennifer Jason-Leigh give this theme a modern twist. To lend the narrative an additional intimacy, Bailey captured the action with a digital camera, which allowed cast and crew to create scenes on the fly.

This month's special theme is music videos, so we've also covered a trio of clips that fuel viewers' fantasies: "She Bangs," a Ricky Martin romp shot by Daniel Pearl ("A Big Bang in the Bahamas," page 66); "The Call," an award-winning Backstreet Boys video shot by Thomas Kloss ("Night Fever," page 72); and "Mad Season," a Matchbox Twenty mob scene committed to film by Matthew Libatique ("Crowd Control," page 76). To further capture the format's flair, we've also profiled accomplished and aptly named hip-hop video director Hype Williams (Points East, page 97).

Sincerely,

Stephen Pizzello

Executive Editor

e-mail: stephen@theasc.com

SOME MOVIES GET EVEN BETTER OVER TIME.

TOO BAD THE FILM DOESN'T.



THE WIZARD OF OZ © 1939 Turner Entertainment Co.
A Time Warner Company. All Rights Reserved.

If any of these are questions in your mind, call Cinetech, the world leader in film restoration and preservation. We have developed a proprietary, patented process called EFL (Electronic Film Laboratory) to help you learn quickly and economically everything you need to know in order to manage your film assets wisely — and to exploit them fully.

We have described this process, together with detailed samples, on our Cinetech EFL CD, which we would be pleased to send to you for review. Call Sean Coughlin or David Cipes at 661-222-9073.

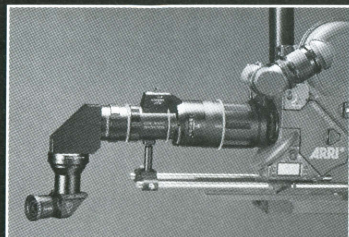
- 1. Do you know the condition of your valuable film assets?*
- 2. How do you plan to use these assets as vehicles for income?*
- 3. What do you need to do to make your film assets fully useable?*
- 4. Are you utilizing all possible film materials you own to add value to new DVD releases?*
- 5. What is your long-term plan for preserving these assets?*



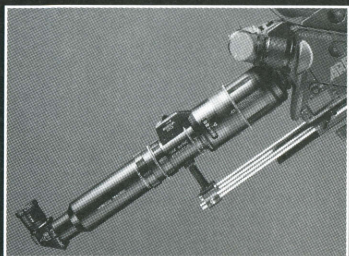
Cinetech

Make Magic Happen

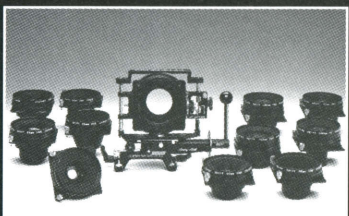
THE SOURCE FOR
HIGH SPEED CAMERAS
& UNIQUE LENS SYSTEMS



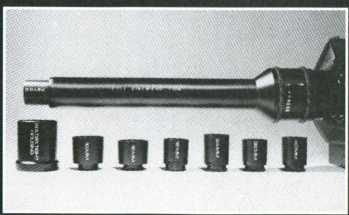
Revolution Lens System
Dual Swivel Mode



Revolution Lens System
Snorkel Mode



Clairmont Swing/Shift w/ Zeiss Glass



Cinewand Borescope/Probe Lenses

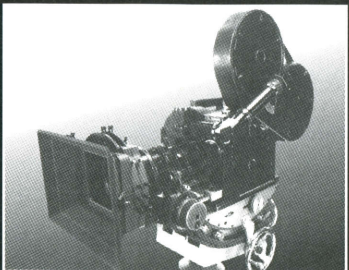


Photo-Sonics High Speed Cameras

RENTALS, SALES, & SERVICE



CINE MAGIC
INTERNATIONAL

new york city - 212.268.0028

Letters

Inspirational Text

I write to you from the distant shores of Australia, where I am a film student. After undertaking my studies in film this year, I was quickly introduced to *American Cinematographer*. I must admit that as I took my first glance, I was somewhat intimidated by all the industry terms that I had yet to learn; however, after only a few issues, I now wait at the door of the school's office for your fantastic magazine to reach our doorstep here in Adelaide, Australia. I even find myself discussing things such as film latitude and bleach-bypass, both of which are terms that would be foreign to me if not for *AC*.

The articles written by your staff and the interviews with industry leaders that grace your pages issue after issue provide myself and my fellow students with continued insight and inspiration. I just hope one day I will be able to put into practice what I have begun to learn in *AC*. So on behalf of myself and so many others with an interest in the art and craft of cinematography, I thank you for your magazine's continued brilliance, and I wish you all the best in the future.

I hope to see you in Hollywood some day.

— Sam Clark
Hamilton College
Adelaide, South Australia

Sony's Digital Empire, Version 2.0

In May '01, *AC* profiled Sony Pictures' technologically advanced Digital Studios Division, which encompasses the High Definition Center, DVD Center, Post Production Center and Worldwide Product Fulfillment (which includes restoration and preservation).

Just as technology is improved by constant updates, *AC* wants to provide

our readers with some more recent Sony Digital Studios Division information.

The HD Center is no longer involved in the rental of production equipment. The HD Center is focused on high-definition telecine, color correction, 24p editing, digital-film recording and digital cinema.

DVD Center director of operations David Sterling notes that due to the center's critical attention to detail and quality, the facility actually takes about 30 days to complete the entire DVD-authoring process for a title.

For more information, contact Sony Pictures Digital Studios Division, 10202 West Washington Boulevard, Culver City, California, 90232-3195.

Errata

Our May '01 story about U.S. film programs included incorrect information about the thesis project that is required of American Film Institute fellows.

According to Bill Dill, AFI's primary cinematography instructor, the thesis project can be shot on 16mm, 35mm or DigiBeta, and it is carried all the way through to the release-print stage with the full financial support of AFI. "We are known for the quality of our thesis projects, and very few schools, if any, support students to the degree that we do," Dill says.

Students specializing in cinematography must complete an additional project, a 35mm short film. Dill notes that such projects often result in release prints as well.

AC apologizes for the error.

PEACE OF MIND.

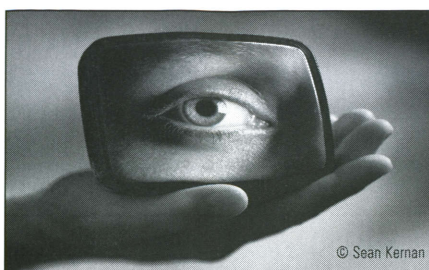


HOLLYWOOD
HONOLULU
UTAH
HOUSTON

TEL 323-469-2774
TEL 808-524-0052
TEL 801-978-9292
TEL 713-862-8487

FAX 323-469-1217
FAX 808-524-2205
FAX 801-978-2299
FAX 713-862-1487

www.ottonemenz.com
e-mail: paccam@aloha.net
e-mail: redmanmovies@juno.com
www.wantabe.com/cps



© Sean Kernan

PROFESSIONAL VIDEO PRODUCTION EQUIPMENT RENTALS

HB GROUP

60 Dodge Avenue North Haven, CT 800 331 1804 203 239 4882 fax www.hbrentals.com

HB GROUP
INCORPORATED

The Post Process

NAB 2001 Refines the Industry's Aims

by **Debra Kaufman**

The annual National Association of Broadcasters "convergence marketplace" convened in Las Vegas in late April, and it's never been less of a broadcast television show. That was due in part to the fact that ABC is now the sole network represented by the NAB; CBS resigned from the organization just prior to the show, and NBC resigned in February. (Both networks disagreed with the NAB's stance against network expansion to more than 35 percent of the national audience.)

Past years' enthusiastic focus on the future of high-definition television (HDTV) broadcasting was subdued this year by the realities of the medium's slow adoption. At its NAB press conference, Sony Electronics deputy president and Broadcast and Professional Company president Edward Grebow spoke for the industry when he recounted the "readjustment of expectations on DTV," stating that "nobody believes in 2006," the year the FCC has set for the end of analog television. He followed that statement by announcing that Sony has decided to build an IP (Internet Protocol) address into every one of its products.

That's right: while every step of the evolution to HDTV has been both agonizing and agonizingly slow, the Internet and its promise for interactivity and high-resolution delivery just keeps growing. Sony labeled that shift as "Anycast," a way of saying that they were providing tools to create once and distribute anywhere — from traditional to new media. Sony wasn't alone in taking this stance, as numerous other manufacturers who have traditionally catered solely to the broadcast market are now targeting an expanded market space, including

everything from handheld devices to broadband Internet.

Though Sony's Grebow downplayed HDTV as a distribution medium, he couldn't have been more upbeat about the Sony CineAlta 24p HD camera as an acquisition format. "By this time next year, half of primetime TV shows will be shot in 24p," he predicted. Sony vice president and HD enthusiast Larry Thorpe reported that 4,000 24p HD units have sold worldwide, and he then presented George Lucas to talk about his experiences shooting *Star Wars: Episode II* using the format. "Once *Episode II* comes out [in summer 2002], no one will question the quality of digital," declared Lucas. "Digital filmmaking is inevitable. The film industry is trying to catch up to what broadcasters have been doing for a long time. I can safely say that I'll never ever shoot another film on film."

All of this took place before the NAB exhibit floor had even opened. Although the Internet bubble burst this past year, bringing down dozens of dot-com companies, the Sands convention floor buzzed with the activity of dot-com survivors. More important, much of the hype is gone, leaving dot-coms to hawk practical solutions for using the Internet to stream content, including such basics as digital asset management and digital rights management. For example, Mindport Sentriq offered an overlay or "value-added" network that enables subscription, pay-per-view, syndication and sponsorship. Bulldog can now customize digital asset-management solutions, and offers rough-cut Java editing with an ability to output to any format. From iKnowledge comes proprietary technology for automating and managing Web content. The choices are dizzying and still difficult

A-Minima

the power of film



in the palm of your hand

Rent the A-Minima at these equipment houses:

New York

Abel Cine Tech
(888) 223-1599
www.abelcine.com

Los Angeles

Birns and Sawyer
(323) 466-8211
www.birnsandsawyer.com

Atlanta

CPT/Atlanta
(404) 223-5007
www.cinephototech.com

Baltimore

Chesapeake Camera
(800) 573-7354
www.chescam.com

Chicago

SMS Productions
(312) 440-8963
www.smsprod.com

San Francisco

Utterbach Camera
(415) 553-7700
www.lucamera.com

Seattle / Portland / San Francisco

Oppenheimer Camera
(206) 467-8666
www.oppenheimercamera.com



**Those
wet location
shots would
be a whole
lot easier
if you'd
just use
our head.**

The sleek HydroFlex HydroHead™ allows a camera to dive and breach with a full range of tilts and pans — in, out and over the water.

A perfect companion to our 435/35-3 RemoteAquaCam,™ HydroHead is lightweight, compact and hydrodynamically-designed for ultra smooth moves. Use it with one of our custom splash bags to shoot with your camera package in the rain or on any wet location or set. No matter what, our head is totally into getting you incredible seamless footage that was never possible before.

Call us or visit our web site to see our specialty H2O products and to find out where you can get HydroFlex equipment and accessories worldwide.



**5335 McConnell Avenue
Los Angeles, CA 90066
Tel: 310/301-8187
Fax: 310/821-9886
www.hydroflex.com**

to differentiate, but the message was clear: here are the tools to make the Internet a revenue-producing opportunity.

Bringing new media/Internet solutions to the fore has also meant many new partnerships and strategic alliances. Ivast Inc. and Pearson Broadband announced an alliance to develop Pearson interactive, multimedia content over broadband networks using the Ivast MPEG-4 platform. Geovideo Networks announced that it has selected AT&T's ATM service to create a commercially available, IP-enabled virtual private network for high-bandwidth video applications, up to HDTV.

**"Facilities of
the future
have the least
amount of
infrastructure and
are connected
by fiber
umbilical cords,"**

**—Larry Chernoff
President,
Livewire Television Group**

On the creation side, NAB also revealed some interesting trends. The shift toward "open platforms, open architecture" has been going on for some time, but this NAB took that kind of talk to a new level. Where else would you see competing platform manufacturers Silicon Graphics, Intel, Evans & Sutherland, and Sun Microsystems all sitting at the same table as partners? And so they were, with the Khronos Group (along with Discreet, ATI, NVIDIA and 3DLabs), an industry consortium that's just launched Open ML, an open standard to ensure the compatibility of multimedia files.

This was also the year for Apple to make a big showing. An Alias/Wavefront spokeswoman reported that the announcement that Maya would port to the Apple OSX platform has brought an enormous response. Also a hot ticket is the use of the Mac-based Final Cut Pro for editing features, TV movies and other high-end projects. In response to the interest, Runway Productions in Santa Monica announced at the show that it would provide "a full suite of professional services for the Final Cut Pro community." Runway CEO Roberta Margolis stated that "Final Cut Pro Version 2 software added features that have made it a more viable solution for the professional editing community. Apple has shown commitment to developing the software, and I think that the editing community has been impressed by that. We are getting calls each week for Final Cut Pro, and I think it's important that the community has choices."

More proof of the profound effect of these technological and market-driven forces on the postproduction industry arrived just after NAB '01 ended: Riot announced the completion of its \$15-million renovation in Santa Monica, and the "extension of the Riot brand" with the transformation of venerable New York post house Manhattan Transfer into Riot Manhattan. It's the company's first move toward going global, says Livewire Television Group president Larry Chernoff; future far-flung venues could include London or Mexico. The Santa Monica and Manhattan facilities will be connected by fiber and a combination of JCI and Wam!Net networking services.

"Facilities of the future have the least amount of infrastructure and are connected by fiber umbilical cords," predicted Chernoff. "No one company can do it alone; they have to aggregate resources. That's the big message people walked away with from NAB: boutiques need to grow to accommodate capital requirements of truly hi-res content." ■

50

Arrow

"Disaster footage is my life
so I don't take unnecessary risks.
Arrow 50's reliability and smoothness
guarantees award-winning shots
every time - in the world's
most hostile conditions"

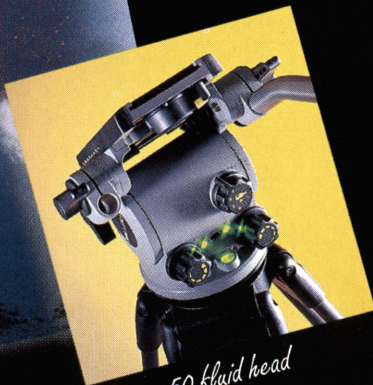
Geoff Mackley - RAMBOCAM
www.rambocam.com

VOLCANOES • CYCLONES • TORNADOES • EXPLOSIONS

eXtreme
CAMERAMAN



Footage of the exploding Mt Etna, Italy



Arrow 50 fluid head

MILLER

Digital Support

USA: Tel: 973 857 8300 Fax: 973 857 8188
Email: MFHUSA@aol.com

CANADA: Tel: 604 685 4654 Fax: 604 685 5648
Email: sales@millercanada.com

EUROPE: Tel: +44 (0) 208 758 0855 Fax: +44 (0) 208 758 0955
Email: blaker@millier-europe.demon.co.uk

INTERNATIONAL: Tel: +61 2 9439 6377 Fax: +61 2 9438 2819
Email: miller@miller.com.au

www.millertripods.com

HDTV RANGE EXTENDERS



HDTV Range Extenders

- Custom designed and manufactured to the highest standards
- 1.4x (1 stop light loss)
- 2x (2 stop light loss)
- B4 to B4 mounts
- Suitable for use on 2/3" HD cameras

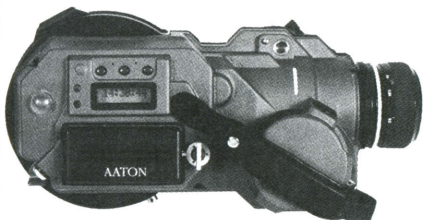
Optex

First For
High Definition

International Distribution by Optex
+44 (0)20 8441 2199, fax +44 (0)20 8449 3646,
e-mail sales@optextint.com
or read more on www.optextint.com

US Sales contact ZGC:
(973) 335 4460, fax (973) 335 4560
read more on www.zgc.com

RENT A SMALL WONDER



IN THE HEART OF SAN FRANCISCO.

Lee Utterbach proudly offers the first new Super 16 camera in over a decade. Check out the A-Minima and our full range of gear to outfit your next production—big or small.

Cameras
LEE UTTERBACH

126 Russ St • San Francisco CA 94103
Ph415-553-7700 • Fax415-553-4535

www.lucamera.com

DVD Playback

by **Chris Pizzello**

***The 4th Man* (1983)**
1.66:1 (16x9 Enhanced),
Dolby Digital Mono
Anchor Bay Home Video, \$29.98

Nine years before Dutch director Paul Verhoeven scandalized American audiences with *Basic Instinct*, he made a far more sophisticated version of a similar story in his native country: *The 4th Man*. Based on a novel by Dutch author Gerard Reve, the story constantly shifts between nightmares and reality as an alcoholic Dutch writer (Jeroen Krabbé) becomes suspicious that he is the next victim of Christine (Renée Soutendijk), a sexy hairstylist whose three previous boyfriends have all met a brutal demise. This fiendishly clever film is so crammed with symbolism — Black Widow spiders, a red dress, a clock set at midnight, the story of Samson and Delilah, and a trio of dead cows, among other portents — that audiences should have been handed Cliff's Notes upon exiting the theater back in 1983.

Thankfully, we now have director commentaries, and there are few films that maximize this feature more than *The 4th Man*. Verhoeven has always been a candid and entertaining raconteur, and he's at his garrulous best on this DVD. He comments ruefully that the heavy helpings of symbolism in the film are more playful than pretentious, a sly plot by screenwriter Gerard Soeteman and Verhoeven to manipulate the critics who'd panned their previous, more blunt efforts like *Spetters*. The critics fell for it, trumpeting in their reviews how "deep" *The 4th Man* seemed to be. Whether it's an elaborate joke or not, cinema buffs with a fetish for hidden meanings will be well sated by this expertly constructed film.

Verhoeven's longtime collaborator Jan DeBont, ASC, BVK (now known as

the director of *Speed* and *Twister*) must have had a blast shooting *The 4th Man*, as the film segues from Hitchcockian suspense setpieces to Daliesque surrealism to simulated home-movie footage. The DVD transfer is excellent, with fully saturated colors, deep blacks and very few noticeable artifacts. Included with Verhoeven's commentary are talent bios, a few of Verhoeven's original storyboards, and the theatrical trailer.

In Dutch with English subtitles, *The 4th Man* is part of an ongoing Anchor Bay series of releases of Verhoeven's early Dutch films. Also available on DVD are *Turkish Delight* and *Soldier of Orange*, each featuring a commentary by the director.

Dont Look Back:
***Collector's Edition* (1967)**
1.33:1, Dolby Digital 2.0
Docurama, \$24.95

Is there a hipper figure in music history than Bob Dylan circa 1965? While many documentaries have had the misfortune of chronicling personalities or events slightly *after* their maximum impact on the zeitgeist, documentarian D.A. Pennebaker's timing was spot-on for *Dont Look Back*. The film, which was inducted into the National Film Registry in 1998, shares some of the same qualities as Dylan's music: a rough-hewn charm and a refusal to spell everything out. With the legendary songwriter having recently reached his 60th birthday, this is a good time to take another look at this breezy cinéma vérité document of Dylan's three-week tour of England in 1965, when the Minnesota native was blithely changing the face of pop music forever. Even the hilariously blasé Dylan seemed to realize how ahead of his time he was: at one point he tells a reporter who's about to see one of

LEARN FILMMAKING

AT THE MOST INNOVATIVE AND DYNAMIC FILM SCHOOL IN THE WORLD

WE BELIEVE IN IMMERSING OUR STUDENTS IN THE ART OF
FILMMAKING IMMEDIATELY. FROM THE FIRST DAY OUR STUDENTS
GET BEHIND THE CAMERA AND LEARN BY DOING.

BY THE END OF THE FIRST WEEK THEY ARE DIRECTING THEIR OWN FILMS.

CURRICULUM

The most intensive and thorough hands-on filmmaking program of any school in the world where each individual student will write, shoot, direct, and edit her or his own short 16mm films. We offer 4, 6, 8-week, & one-year programs, summer and year round.

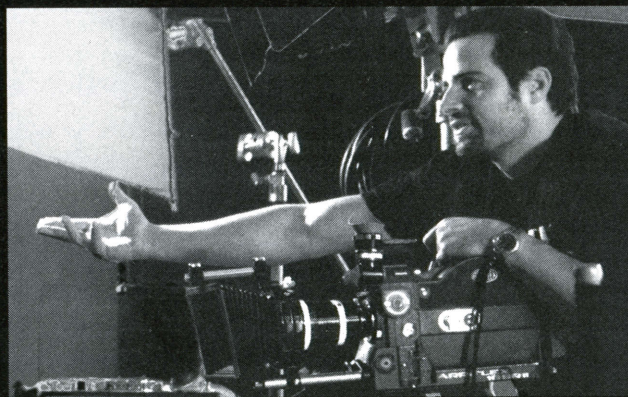
EQUIPMENT

Well over 200 Arriflex 16mm cameras, and over 150 digital and Steenbeck editing stations, a ratio of equipment to students that cannot be matched anywhere.

INSTRUCTION

Instructors are active filmmakers with Masters Degrees from NYU, USC, UCLA, Harvard, Stanford, and Columbia University. Students consistently describe them as "inspirational" in their evaluations.

All workshops are solely owned and operated by the New York Film Academy and not affiliated with Universal Studios or Disney-MGM studios



Workshops start the first Monday of each month
WWW.NYFA.COM

NEW YORK FILM ACADEMY
NEW YORK CITY

UNIVERSAL STUDIOS
LOS ANGELES, CALIFORNIA

DISNEY-MGM STUDIOS
FLORIDA

PRINCETON UNIVERSITY
PRINCETON, NJ*

HARVARD FACULTY CLUB
CAMBRIDGE, MASS.*

PARIS, FRANCE
FRENCH NATIONAL FILM SCHOOL*

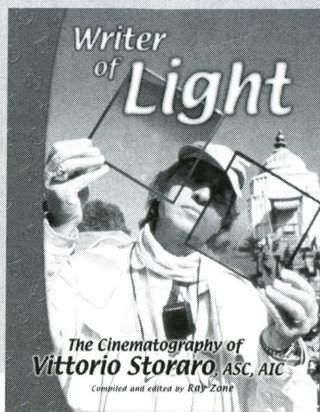
CAMBRIDGE UNIVERSITY
CAMBRIDGE, ENGLAND*

KING'S COLLEGE
LONDON, ENGLAND*

*SUMMER ONLY

NEW YORK FILM ACADEMY

100 East 17th Street, NYC 10003 • tel: 212-674-4300 • fax: 212-477-1414 • web: www.nyfa.com • email: film@nyfa.com



Writer of Light

**The Cinematography of
Vittorio Storaro, ASC, AIC**

"I know no one
who has advanced
cinematography more
or contributed more
to fellowships among
cinematographers."

—Warren Beatty

\$34.95

Paperback
ISBN 0-935578-18-8
139 pages
28 Illustrations
Actual size 7.25" x 9.25"

Compiled and edited by Ray Zone



www.cinematographer.com

his concerts, "It's going to happen fast, and you're not going to get it."

This DVD sports a new video transfer which, while excellent, still displays the natural roughness and grit of high-speed 16mm film shot over 35 years ago. The black-and-white visuals look about as good as one can expect — and immaculate images are hardly the point of the film, anyway. For one of the disc's extras, Docurama reunited Pennebaker and Dylan's road manager Bob Neuwirth, a close confidante of the singer. Their audio track is lively and fun as they rediscover the events captured in the film.

Rififi (1955)

1.33:1, Dolby Digital 2.0 Mono
The Criterion Collection, \$29.95

After being named a communist in 1952 by the House Un-American Activities Committee, director Jules Dassin was living in exile in France and had reached a point of near-desperation in his career. He was offered a possibly final chance to turn his fortunes around when producer Henri Berard asked him to direct a film based on the crime novel *Du Rififi chez les hommes*. Dassin loathed the novel's racism — all of the bad guys were North African and Arab — but couldn't turn down the work, so he began to adapt a script. Dassin daringly decided to devote 33 full minutes of the film to a Paris jewelry-store heist by the group of consummate professional thieves at the story's center. Presented without music or dialogue, the sequence is a seamless demonstration of pure cinema that is still being imitated in various, inferior forms today.

Before starting the movie, Dassin spent a lot of time strolling through Paris with a Dictaphone, describing ideas for potential locations to a secretary, and this attention to ambience comes through strongly in the film. Cinematographer Philippe Agostini's evocative, somewhat melancholy images of Paris — helped in no small part by Dassin's insistence on shooting in overcast weather — are well represented in a new, near-pristine digital transfer. (More than 20,000 instances of dirt, scratches

and debris were removed from the print.) Crisp, detailed and remarkably free of grain, *Rififi* looks better on DVD than a lot of films half its age.

The main supplement on the disc is an interview with Dassin recorded in the summer of 2000, during which he explains his rationale for the heist scene: "These are professional guys who work in silence — noise is an *enemy*." Dassin observes that his alienation from Hollywood because of the blacklist actually helped him creatively; when he entered the editing room with [editor] Roger Dwyre, he realized that "[I was] free, and no one was telling [me] what to do!" ■

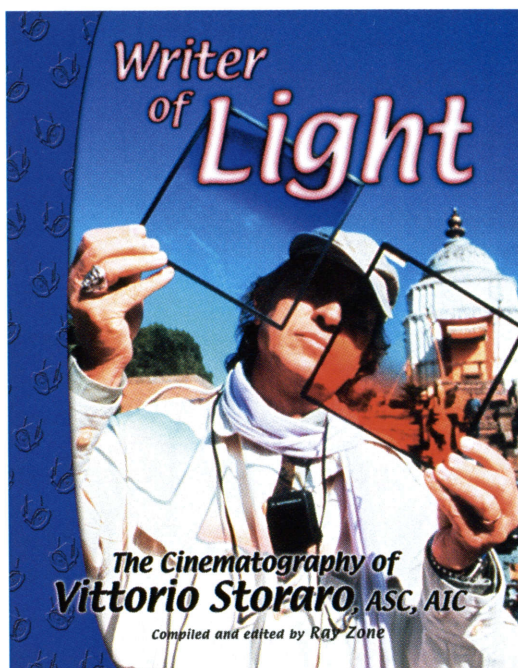
The Last Word on The Conversation?

Haskell Wexler, ASC takes issue with some of the comments made by Francis Coppola in the director's audio track on the new DVD of *The Conversation* (reviewed in this space in May '01). Wexler comments that "Coppola needs to remember why he asked me to leave the picture. Years ago, he said it was because I wanted a more documentary look. Now [in his audio commentary], he says that I wanted a more 'romantic look.'

"I shot the film's San Francisco Square conversation with five cameras concealed in buildings around the square. The actors, Fred Forrest and Cindy Williams, walked past the complete park population, plus a mime who was part of the scene.

"AC's DVD review notes that 'Butler's camera subtly takes on the chilling, slowly revolving quality of a surveillance camera.' Check with Bill Butler — he will tell you who shot 'surveillance-type' shots. I also shot other scenes singled out for praise by both reviewers and ASC members.

"This is not to take anything away from Bill, who is a friend and a fine director of photography. However, as Coppola wants to describe it, my 'romantic view' and Bill Butler's 'somber, pitiless photography' added up to a good-looking picture to which we both made significant contributions."



"I know no one
who has advanced
cinematography more
or contributed more
to fellowships among
cinematographers."

—Warren Beatty

Writer of Light

The Cinematography of Vittorio Storaro, ASC, AIC

From the ASC classic archives and the pages of *American Cinematographer* magazine comes this definitive look at the work of one of the truly great lighting cameramen.

Featuring:

- A new foreword by Warren Beatty
- Introductory essay by Ray Zone
- Q&A with Storaro on **Apocalypse Now**
- A behind-the-scenes look at the making of **One from the Heart**
- Storaro's work with Francis Ford Coppola on **New York Stories**
- Large format film and **Little Buddha**
- The filming of Storaro's recent hit **Bulworth**
- A brand new interview with Storaro on his work
- An inside look at Storaro's new masterpiece **Goya in Bordeaux**
- A comprehensive and annotated Filmography of Storaro's films

\$34.95

Paperback
ISBN 0-935578-18-8
139 pages
28 Illustrations
Actual size 7.25" x 9.25"

Compiled and edited by Ray Zone



www.cinematographer.com

Production Slate

Small Wonders



Music (Wo)Man

by George Seminara

The film musical has been reborn for the new millennium in the decidedly modern rock musical *Hedwig and the Angry Inch*. First-time director and writer John Cameron Mitchell, who also plays the title role, spent years working closely

with lyricist Stephen Trask to develop the story and characters in cabarets and Off Broadway venues before bringing the project to the screen. The film was a hit at Sundance this year and earned the festival's Audience Award and Directing Award in the drama category.

Hedwig and the Angry Inch tells a tale that would make the late, great

German director Rainer Werner Fassbinder proud. Our hero, an East German boy named Hansel, is the son of an American GI and an East German hausfrau. When Hansel becomes a teenager, he falls in love with an American soldier (Maurice Dean Wint) who wants to take him back to the United States. In order to marry him,

Photos by Rafy and S. Giraud, courtesy of Fine Line Features.



THE CLOSER YOU GET THE BETTER WE LOOK.

NEW CARL ZEISS/ARRIFLEX
ULTRA PRIME LENSES

New lenses. Carl Zeiss/Arriflex Ultra Primes.

Carl Zeiss, the most respected name in optics has designed a new series of prime lenses exclusively for ARRI. Twelve new lenses in all, ranging from 10mm to 135mm, all T1.9.

Get closer. Carry less. All modern motion picture lenses are optimized from infinity to medium distances. It's easier to correct optical aberrations in that range. Ultra Primes are fully corrected throughout their range, from infinity to minimum focus.

They utilize aspheric elements and specially designed floating element groups to maintain distortion free, high resolution performance right down to the closest focus settings. One lens set. No need to carry separate special close focus lenses.

Small Packages. Large scales. Innovative design and true internal focus keeps this high performance lens design compact and lightweight. Expanded focus scales are uniform from lens to lens in position and size. Numbers are easy to read, focus is precise, and there is still only one index mark.

Superior color matching. T* Coatings. New multiple layer anti-reflex coatings give all lenses in the set precise color characteristics and minimize internal flare and ghosting.

**THE NEW CARL ZEISS/ARRIFLEX ULTRA PRIMES.
TAKE A CLOSER LOOK.**

ARRI 

In *Hedwig and the Angry Inch*, East German native Hedwig (John Cameron Mitchell) endures a botched sex-change operation, moves to middle America to be with her GI lover and soon embarks upon a singing career. Mitchell, who developed the story through cabaret performances and Off-Broadway shows, also directed the film.



Hansel undergoes a sex-change operation — performed by a podiatrist. The predictably botched operation leaves Hansel/Hedwig with the titular “angry inch.” The soldier later abandons Hedwig in their Kansas trailer-park home, but Hedwig survives the tragedy and forms an all-girl band. She eventually takes on a protégé, the teenaged Tommy (Michael Pitt), and the band’s gigs become increasingly successful. When misfortune strikes Hedwig yet again, she regroups with a punk-rock band and tours the country, playing at a chain of restaurants called Bilgewater’s, whose theme is maritime disasters.

Mitchell says that when he first met cinematographer Frank DeMarco in 1999, he knew that he’d found the perfect cameraman to bring his stage project to the screen. “We met in a barn at the Sundance Filmmakers Workshop, and I was in a complete panic,” Mitchell recalls with a laugh. “But Frank was standing by the camera, cool, collected and completely unflappable.” Mitchell was impressed by DeMarco’s ability to improvise and experiment under pressure and still capture a great image. The pair began a dialogue about *Hedwig and the Angry Inch* that would continue

for more than a year. During that time, Mitchell remembers, “We watched a lot of films by Stanley Kubrick, Hal Ashby and Bob Fosse, particularly [Fosse’s] *All that Jazz*. There’s something wonderful about those wide frames!” DeMarco adds, “We discussed our approach to the film for more than a year. We met once a week, sometimes more, and went through the script line by line. In the six months before production began, production designer Thérèse DePrez joined our meetings. It was the best, most collaborative film experience I’d ever had, and we hadn’t even shot a foot of film yet!”

Mitchell also met early on with costume designer Arianne Phillips, animator Emily Hubley, and wig and makeup designer Mike Potter. “We didn’t even know if the film was going to happen, and at several points it looked pretty grim,” DeMarco says. “But we didn’t care, because we were all infected with the ‘Hedwig bug.’ The film is John’s vision, colored only by our creative input. We all were in complete sync about John’s creative choices.”

In discussing a look for the film, Mitchell said he liked the color-reversal feel of actor/director Vincent Gallo’s indie film *Buffalo 66* because he felt that

it captured the sensibility of the punk-rock world. But financial and schedule considerations led the filmmakers to nix the notion of using reversal stock. “Frank warned me not to get too fetishistic about a single look,” Mitchell says, “and he really trained me to look at the different film stocks.” DeMarco adds, “Sometimes you can get so wrapped up in technique that you forget what you’re doing and why.”

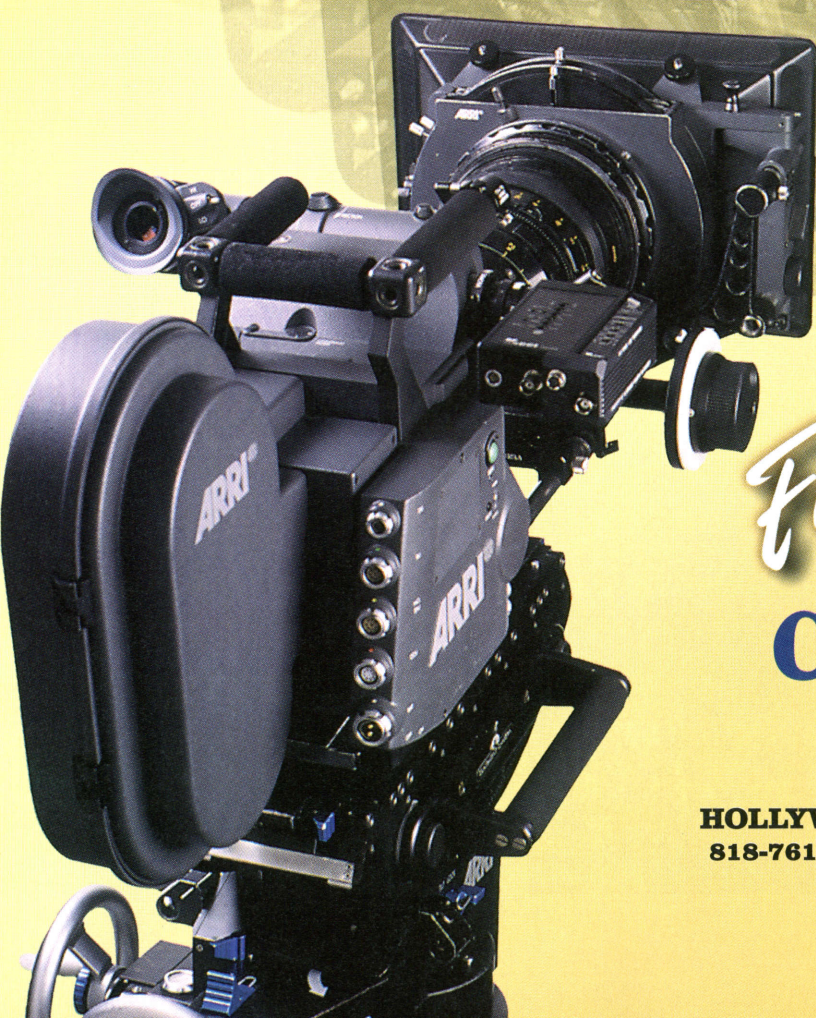
The cameraman suggested that because *Hedwig and the Angry Inch* features four different timelines, it would be interesting to break it up into four different looks. He tested Kodak and Fuji film stocks with normal processing, push-processing, and 100-percent negative bleach-bypassing. He also tested cross-processed Kodak 5239 reversal stock.

For the sequences that unfold in the past in communist East Berlin, the filmmakers employed Kodak EXR 5298, overexposed it by one stop, pushed it 1½ stops and did a 100-percent bleach-bypass on the negative. DeMarco used SupaFrost and 80C filters on the lens. “Bleach-bypassing makes the film very contrasty and grainy,” DeMarco explains. “The scenes between Luther, the black

CONGRATULATIONS

Robert McLachlan, CSC

On Winning The 2001 Canadian
Society of Cinematographers Award
For TV Drama Cinematography For
"The Lone Gunman" Pilot



*Thanks
For Letting Us
Help!*

**CLAIRMONT
CAMERA**

HOLLYWOOD
818-761-4440

TORONTO
416-467-1700

VANCOUVER
604-984-4563

www.clairmont.com

Right: Things start looking up for Hedwig when she mentors and falls in love with Tommy (Michael Pitt), a teenaged singing sensation. Below: At the low point of her career, Hedwig performs in donut shops around the country with an all-girl band.



American GI with whom Hansel falls in love, and the pale Hansel were particularly challenging because of the huge separation in skin tones between the two actors." He solved the problem through lighting and by working closely with makeup artist Potter. "I asked Michael to leave some shine on Maurice's face, which created highlights.

The lighting looked pretty flat to my eye, but I knew that the bypass process would give the scene the degradation that the director wanted."

For the sequences depicting the happy past in Kansas, DeMarco used Fuji film stocks. "John wanted a warm, softer look for those scenes," he explains. "We chose an older, discontinued tungsten

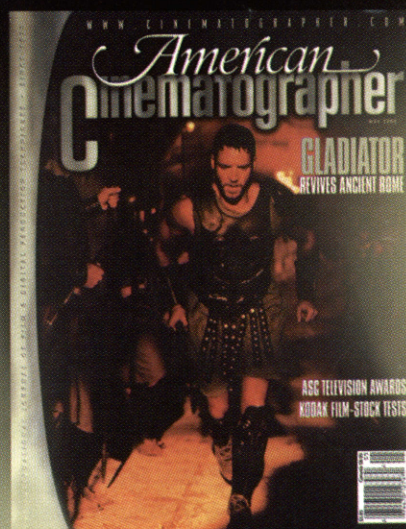
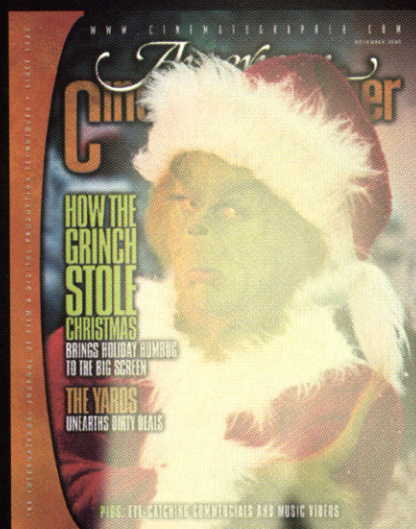
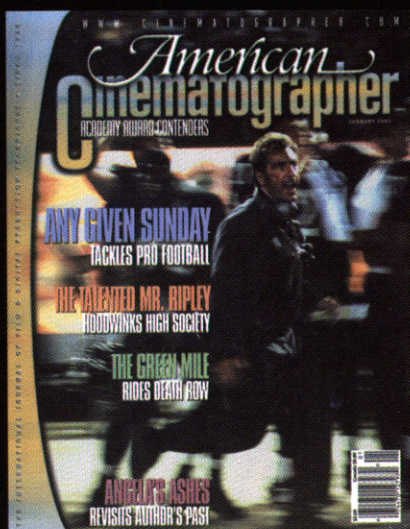
250 Fuji stock for most interiors. It had the right feel — and the producers got a deal on it! We used Fuji Super F-500 [8572] for night scenes, and Fuji F-64D [8522] for daylight exteriors. The processing was normal, and a half coral and a SupaFrost were on the lenses at all times."

DeMarco employed Kodak EXR 500T [5298] for the film's present-day Bilgewater's tour sequences, pushing it 1½ stops and using no filtration. "The push-processing gave the film a texture just shy of graininess; it had a jagged sense of immediacy that helped capture the punk-rock feel of Hedwig's tour," he observes.

The film's surreal climax was shot with Kodak Vision 500T 5279, processed normally and shot without filtration. DeMarco says that those scenes were inspired by the look of the interiors in the final scenes of *2001: A Space Odyssey*.

"Considering the scale of what we were attempting, we were squeezed from the get-go," he notes, referring to the film's \$6-million budget and 28-day shooting schedule. "We had 12-hour workdays, and the cast needed three of those hours for hair, makeup and





ALWAYS CENTER STAGE

BACK ISSUES ARE AVAILABLE
DATING BACK TO THE 1960s.
CALL 323.969.4333

WWW.CINEMATOGRAPHER.COM



Above: Hedwig rebounds with a new band. Pictured from the left are Theodore Liscinski, Stephen Trask (who also co-wrote the film's songs), Michael Aronov, Mitchell, Miriam Shor and Rob Campbell. Upper right: Cinematographer Frank DeMarco (right) stands by as Mitchell checks a shot.

wardrobe. We never would've been able to do this film using standard filmmaking techniques." In concert with production designer DePrez, DeMarco developed a lighting style that relied heavily on practicals. "That allowed for the greatest possible freedom in blocking, and it also complemented the film's overall stylish look," he says.

"John sang many of the production numbers live because he wanted the film's audience to experience the live feeling of his stage show," he continues. "However, John's voice was only good for about six takes. Each take was essentially a new performance, and getting matching coverage was key. The last thing I wanted John to worry about was hitting marks, lighting or camera placement, so I lit those scenes like a stage and used multiple cameras to maximize coverage and minimize takes. [Editor] Andy Marcus was particularly helpful in judging consistency of performance from take to take."

DeMarco's camera package consisted of two Moviecam Compacts, an Arri BL-4, Cooke zooms and standard Zeiss lenses, and he rounded things out with his own Arri 2-C and Reflex Eyemo cameras. "We approached the film in a decidedly low-fi way, staying true to the

punk-rock aesthetic," DeMarco notes. "All of the effects are real and were shot in front of the camera. We made the film the old-fashioned way." He adds that digital effects were employed only to wed Emily Hubley's animations and drawings to the live action.

In one of the film's most memorable scenes, Hedwig and her protégé Tommy have a romantic interlude while gliding through the laundry hanging in Hedwig's trailer. The scene is set to a beautifully overwrought cover of the Top 40 hit "I Will Always Love You," and the actors were on a skateboard dolly. "I tried a couple of takes with my camera operator, and something just didn't ring true," DeMarco recalls, "so I insisted that the actors operate the camera for their POV shots of each other. The result is an incredible sense of connection between the characters that elevates the romance of the scene."

Summarizing his lighting approach to the film, DeMarco says that "on a lot of this film we were shooting at 1600 ASA, so it wasn't so much about adding light, but rather getting rid of it." He used practicals whenever possible so that the lighting would be motivated by the reality of the location. He notes that for the scenes set in Bilgewater's restaurants,



DePrez designed table lamps that gave a base light level of T2.8. "I take a very naturalistic approach to lighting, even on a very artificial film like *Hedwig*," DeMarco says. "We used 12Ks and 18Ks, but I also lit several scenes with just a couple of lightbulbs."

"Every choice the cinematographer makes — lenses, stocks, lighting, camera positions — is all about emotion," he continues. "My job is to further the story by discovering underlying motivations and the emotional content of a scene, and manifest those things on film. Like musical scales, each lens has an inherent emotion or feel and should mesh with the emotions of the scene, [and all of the other technical elements] should be chosen the same way."

Each day of the shoot, Mitchell and DeMarco would develop their shot list, and editor Marcus would sometimes suggest additional shots to ensure that he would have the right amount of coverage. The three would then discuss the shots and re-sort them in order of dramatic importance. "On many days, it felt like there were three directors on the set," Mitchell observes, adding that he relied heavily on DeMarco to choose which shots would best convey his ideas. "There was no time to second-guess each other."

DeMarco and video-assist technician Paul Thompson made frequent use of Final Cut Pro to work out some of the film's important transitions. "Paul and I would assemble the transitions to make sure they worked and adjust the timing of the take accordingly," the cinematog-

rapher says. "[Final Cut Pro] was an invaluable tool."

The filmmakers decided to shoot each of the musical sequences in a different style, and Mitchell wanted to use many of the techniques he had developed for *Hedwig* on stage. A spirit of improvisation guided the multi-camera, documentary-style filming of the numbers "Tear Me Down" and "Exquisite Corpse"; the intimacy of "Origin of Love" was captured with a single camera; and "Angry Inch" was filmed with seven cameras, most of which were equipped with 25mm lenses.

The most exotic production number, "Wig in a Box," comes the closest to the style of traditional Hollywood musicals. In preproduction, Mitchell and DeMarco decided that they wanted the roof and walls of Hedwig's trailer to blow off at a climactic transition point. DePrez reminded them of budget constraints and suggested that they blow down one wall. Mimicking the fall of the Berlin Wall, the moment transforms Hedwig's depressing trailer into a footlit stage worthy of Madison Square Garden. "I think the compromise worked better than what we originally wanted," DeMarco acknowledges.

"Out of all this chaos came tons of absolutely great footage," Mitchell enthuses, noting that DeMarco never allowed budget or scheduling pressures to bother him. "It actually made the editing process a bit challenging, because we had a wealth of choices."

Super8 On the Big Screen

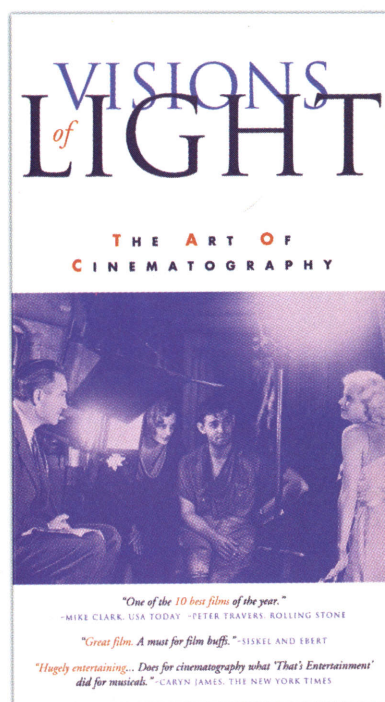
by Giles Musitano

In the past few years, the film industry has shown growing interest in the teeniest of currently available film formats, one that has seldom been considered alongside 16mm and 35mm, its well-established kin. Professional Super8mm film has begun to find its way into many of today's high-tech motion pictures, without many viewers even realizing it.

The Super8 format is perhaps most often exploited to recreate the look of archive material or home movies, or to

VISIONS OF LIGHT: THE ART OF CINEMATOGRAPHY

\$39.95 ONE OF THE BEST DOCUMENTARIES
EVER MADE ABOUT FILMMAKING.



LIMITED COPIES, SO ORDER TODAY

To order by phone:
1.800.448.0145 (U.S. only)
323.969.4344 all areas

Fax orders:
323.876.4973

Or order online at
www.cinematographer.com

For the first time, the ASC is pleased to offer this incredible 92-minute documentary about the craft of cinematography. This work is also a history of cinematography and filmmaking, featuring examples of significant advances and highlights culled from the imagery of major cinematographic innovators. Included are more than 100 excerpts from classic films, including *ET: The Extra-Terrestrial*, *Raging Bull*, *Birth of a Nation*, *Citizen Kane*, *In Cold Blood*, *The Graduate*, *Rosemary's Baby* and many others. Among those interviewed are such ASC members as Allen Daviau, Owen Roizman, Conrad Hall, Victor J. Kemper, Vilmos Zsigmond, Gordon Willis, Stephen Burum, Michael Chapman, Caleb Deschanel, William A. Fraker, John Bailey, Néstor Almendros, Charles Rosher Jr., Harry L. Wolf, Charles Lang, Sven Nykvist, Robert Wise, Laszlo Kovacs, James Wong Howe, Haskell Wexler, Vittorio Storaro, John A. Alonzo, Bill Butler, Michael Ballhaus, Frederick Elmes, Sandi Sissell and others. *Visions of Light* is a must-have for the serious film professional, movie buff or cinema student, and would also be a fantastic gift for the cineaste in your life.

(VHS, U.S. format)

Right: The current range of professional color negative Super8 films available at Pro8mm. Below: The company's Classic Professional camera fitted with a 2.35:1 anamorphic lens.



fashion flashbacks and dream sequences. However, the well-known characteristics of 8mm film are also being used more and more frequently to conjure up the feel of a certain time and place, or of a character's state of mind, by presenting an alternative image quality to first-unit 35mm footage.

The organic, emotive qualities particular to 8mm material are perhaps the key to its popularity among contemporary directors. Handheld 8mm sequences captured today on professional color-negative emulsions have the ability to evoke a strange feeling of the timeless and personal. When intercut with the smooth, precise moves created via 35mm lock-offs, tracks and Steadicam shots, these contrasting visuals allow the audience to immediately jump into a different world, identify with a particular emotion, or respond to the experiences of a character, even momentarily, in microscopic detail.

The company at which I serve as general manager Pro8mm, has provided equipment and stock, for a number of major Hollywood films, including *Flatliners* (in which all of the video-camera POV shots were shot on 8mm film), *JFK*, *Natural Born Killers*, *8mm*,

Contact, *Red Corner*, *For Love of the Game*, *Simpatico*, *Varsity Blues*, *Selena*, *Why Do Fools Fall in Love* and *Armageddon*, as well as the more recent features *Pearl Harbor*, *Rock Star* and *Bones*. In some of these productions, 8mm sequences were used extensively throughout, and in others, just a few short clips were subtly intercut.

The popularity of Super8 can be attributed to a number of factors. The size of the average Super8 camera affords the operator a free-form style to exploit the use of handheld or POV shots. Shot at its native 18fps, the format can make viewers feel as though they're moving in a different time frame. The auto-iris opening and closing as the lighting conditions change (creating late exposure corrections) can give us a sense of something a bit more primitive than a perfectly calculated Panaflex T-stop. Or perhaps the 8mm grain structure downshifts our minds from "action" gear to "emotion" gear. Most likely, it's a combination of these characteristics that gives the format the ability to connect with an audience, making Super8 the movie industry's "instant special effect."

In 1997, director Gregory Nava's *Selena* (see AC May '97) became the first feature production to incorporate

Pro8/79 film cut from Kodak's Vision 500T 5279 emulsion, and also one of the first movies to blow up the 8mm material to 35mm using a digital rather than optical process. Barbara Martinez-Jitner, visual-effects supervisor and second-unit director for both *Selena* and Nava's *Why Do Fools Fall In Love*, spoke recently about the use of Pro8mm film in both features. "In *Selena*, we used Pro8 for some of the performance sequences, which we then graded at the telecine with Andy Warhol-style 'Pop Art' saturated colors to create an 'alternative music video' look. We also shot some other very different sequences on Pro8 to create a kind of heightened reality, but we didn't want to use Kodachrome or Ektachrome because we weren't trying to recreate nostalgic, home-movie-style images; what we needed was an edgy, hard look to contrast with the 35mm. There was no need to use squeeze lenses or step effects, because the Pro8mm was good enough on its own — an altered state. In some sequences, we desaturated all of the chroma except the red. That might seem to be a very bold thing to do on a major motion picture, but we wanted to take a few risks and maximize the effect of the Pro8mm footage, and audiences responded to it really well.



Photos courtesy of Pro8mm.

"In *Why Do Fools Fall In Love*, the main character, Frankie Lymon, was a heroin addict, and we needed a way to show his point of view when he was actually on heroin," she continues. "It didn't make sense to spend days creating a digital effect, because the film is set in the 1950s; we felt that audiences would respond better to a visual effect that didn't seem so out of place for the period. Actually, in a movie theater, 8mm film is really more of a visual experience than a visual effect, because there's a language to the organic medium of Super8 that people respond to without even being aware of it."

However, Martinez-Jitner did go the digital-postproduction route on both features, avoiding the traditional path of optical printing from the 8mm direct to 35mm film. "In the telecine suite, you can play with color and grain very precisely to create a specific look for an individual character, time or place. We always transfer the Pro8 to digital video and then bump it up to 2K resolution so the image will hold together for theatrical screening."

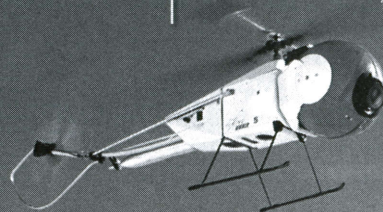
If a director or cinematographer is looking for the qualities of 8mm film to intercut into a movie, what exactly are the arguments for shooting 8mm in the first place? Why not just shoot a more "reliable" format such as 16mm or 35mm and then alter the image in the effects suite?

One answer is that if you attempt to recreate an 8mm "look" with a larger format, you'll always end up spending hours in post trying to fake the aforementioned subtleties that make Super8 so unique. For instance, if you want a reel-end flare-out on your image, it might be much quicker, easier and more realistic to pop out the Super8 cartridge between shots, exposing a few frames of film to the light, than to spend thousands applying a digital flare.

Secondly, one of the most common misconceptions about the Super8 format is that it is inherently unstable and risky to use, with poor registration (resulting in an unsteady image) and lenses that won't focus properly. These two criticisms are, of course,

FLYING-CAM

Close range aerial filming



Movies

Mission Impossible 2, The Legend of Bagger Vance, The Beach, 007 Tomorrow Never Dies, 007 The World Is Not Enough, Starship Troopers...

Performances

Patented gyrostabilized camera mount
Tilt +90° to -90°
Pan 360° unlimited, roll 360° unlimited
0 to 75 mph 120km/h forward flight
12 years of experience in 40 countries
The safest record in close range aerial filming

USA Ph. (310) 581-9276
Fax (310) 581-9278
usa@flying-cam.com

EURO Ph. (324) 227-3103
Fax (324) 227-1565
europe@flying-cam.com



Academy Awards and Oscar® are the registered trademarks of the Academy of Motion Picture Arts and Sciences.

VFS

THE ARTSY.

WITHOUT THE FARTSY.

VFS2000



vancouver film school
new media • animation • film • acting • writing

1.800.661.4101 vfs.com 604.685.5808

born out of the generations of amateur home-movie makers who were never concerned enough about the steadiness of their images to think about cleaning the camera's gate area, and who often relied on a non-reflex viewfinder image appearing in focus without thinking to focus the actual lens. Regardless of the fact that the Super8 pull-down claw is not a pin-registered mechanism (as in 35mm cameras), a good-quality Super8 camera with a clean gate and a properly collimated lens can produce images of a sufficiently reliable standard for digital transfer to 35mm, with the images retaining all of their 8mm characteristics.

Thirdly, a factor that often prevented the use of 8mm film in feature productions was the necessity of having a 35mm optical internegative made directly from the Super8 original. Because this laborious, hit-and-miss photographic process was constantly fraught with problems of amplified dirt, hairs and scratches, producers often forbade the inclusion of 8mm sequences. With new tape-to-film blow-ups,

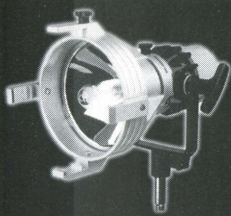
however, there is the opportunity at the initial stage to precisely control color, exposure, gamma, black level, grain, speed and aspect ratio, just as Martinez-Jitner discovered when working on *Selena*.

In addition, every frame on the time-coded digital edit master can be identified, so that only an exact amount of footage needs to be blown up to film, keeping the costs as low as possible. Ironically, feature films that include sequences shot on video (such as *The Blair Witch Project*) have pushed the technology in tape-to-film transfers to its present level and made it possible for alternative media (including 8mm film) to play a more active role in 35mm production. Now that the industry has access to a wide choice of digital tape-to-film transfer facilities, the Super8-to-35mm process has instantly benefitted from an incredible jump in image flexibility.

Furthermore, the industry is by no means confined to the well-known Kodachrome and Ektachrome color reversal Super8 stocks, which have

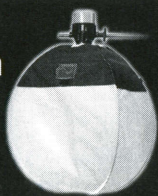
changed little in the last 35 years. Although these Super8 emulsions are still available, they both suffer from the inherent limitations of older low-speed reversal (positive) stocks, which have very little latitude and require good lighting conditions and precise exposures. In fact, many professional 8mm users have now discovered that Kodak's full range of 35mm color-negative motion-picture films, from 5245 EXR 50D to 5289 Vision 800T, are also available in Super8 cartridges, allowing not only the ability to shoot in a great variety of lighting conditions, but also the continuity of matching first- and second-unit film stocks.

This professional version of 8mm film was the brainchild of Phil Vigeant, owner of Pro8mm, which not only manufactures the cartridges but also accommodates many of the other requirements of major feature productions, including crystal-controlled 8mm cameras, in-house processing, and digital transfers at all frame ratios. In the remarkably advanced Hollywood of the 21st century, these innovations have turned the



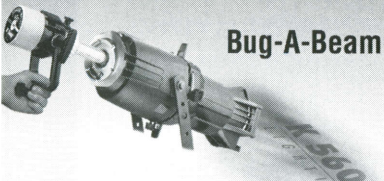
K 5600[®]

L I G H T I N G



You Think The Joker-Bug System is Versatile Now?

You Haven't Seen Anything Yet!



K 5600[®]

S O F T T U B E[®]



www.K5600.com

Super8 format into a viable option for contemporary feature films.

In a more general sense, it seems that alternative ways of realizing images are more often being considered at the point of shooting. This climate of renewed enthusiasm for in-camera techniques now offers exciting opportunities to creative cinematographers who want to produce innovative second-unit sequences. The accessibility of color-negative 8mm emulsions is playing an important role in expanding the visual palette of the modern motion picture.

Some time before *Traffic* was released, director Steven Soderbergh had all of his 8mm home movies transferred at Pro8mm's digital suite. He was later quoted as saying that his inspiration for the look of *Traffic* came from watching his old Super8 films. Ironically, rather than shoot any Super8 material for the movie, Soderbergh relied on the 35mm format and the effects facility to create the look for him.

Traffic demonstrates the lengths to which directors will go to make their



Pro8mm camera engineer Richard Cline (left) field-tests the Custom Classic camera in Los Angeles, under the supervision of Pro8mm owner Phil Vigeant.

images look like 8mm, and the subsequent popularity of the film might well help revolutionize what the general public accepts on multiplex screens. The ongoing proliferation of the 8mm format is likely to be measured by Soderbergh's aesthetic for some time to come.

Just for fun, compare *Traffic*'s simulated 8mm look with the opening sequence of *Varsity Blues*, which was actually shot on 8mm. This exercise

shows that the *Varsity Blues* filmmakers achieved an intriguing look at a tiny fraction of the cost. If the general public is ready to accept a full-length motion picture that looks like *Traffic*, perhaps we can look forward to the day when a feature is shot entirely on 8mm film. The only question is, which filmmaker will do it first? ■

CHRISTIE'S

A Private Collection of Motion Picture Cameras

Auction

October 16

Catalogues

800 395 6300

Viewing

October 14-16

South Kensington

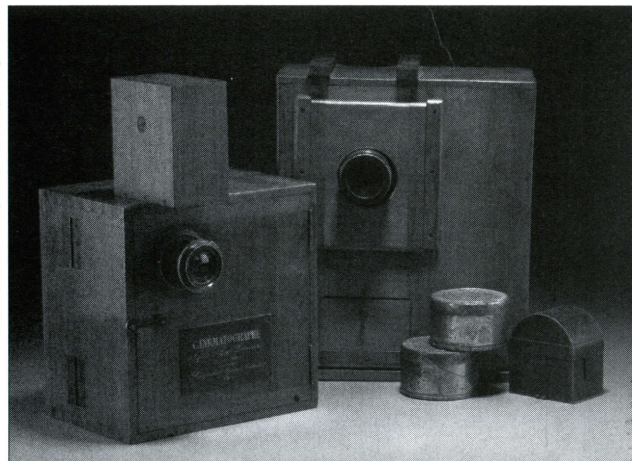
85 Old Brompton Road
London SW7 3LD

Inquiries

44 (0)20 7321 3011

www.christies.com

© Christie's Inc. 2001 Principal Auctioneer: Christopher Burge #761543

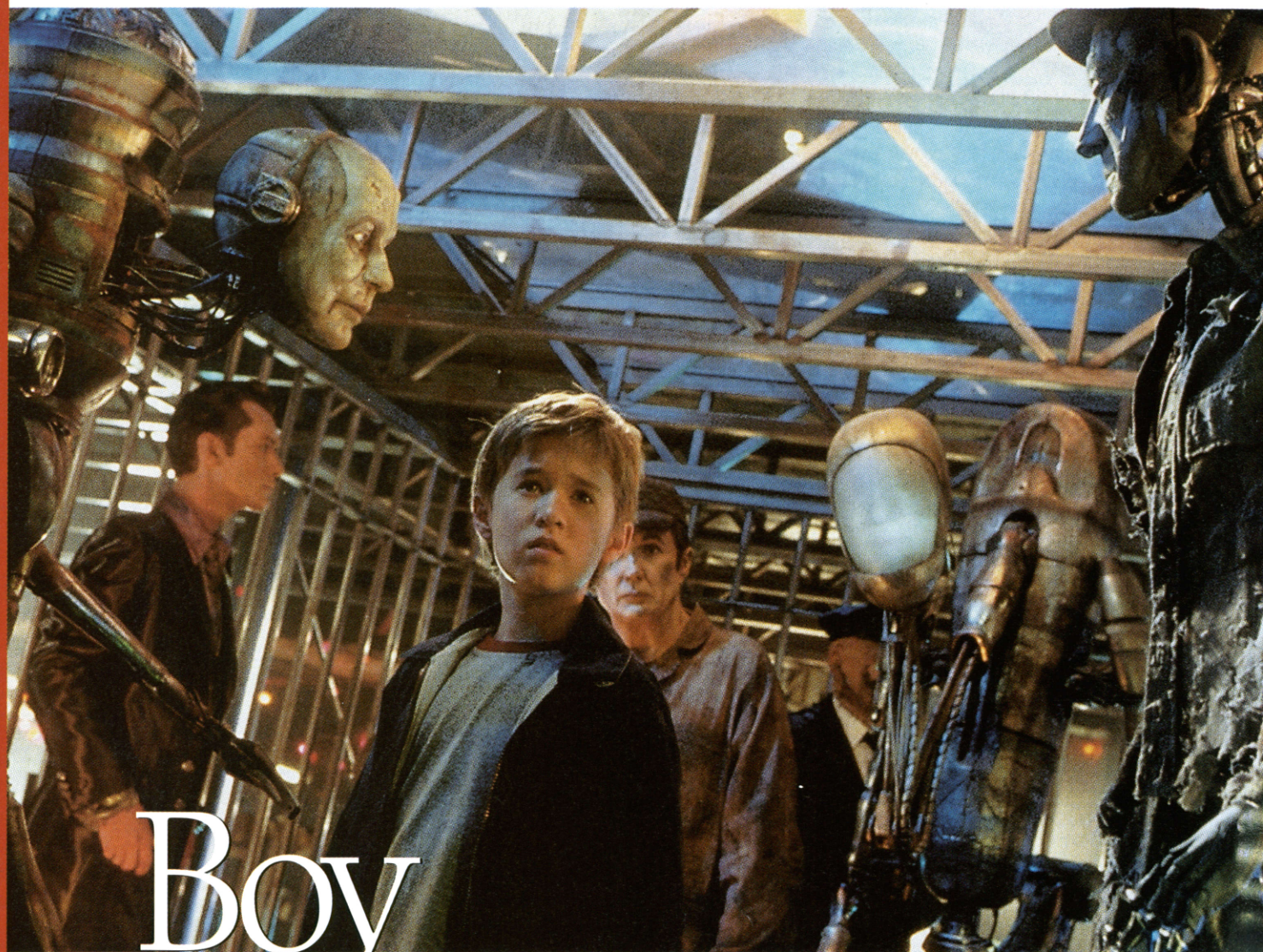


A rare Lumière 1896 Cinematograph outfit

Comprising Cinématograph no. 145, a unique presentation Lumière 35mm projector and accessories originally from the Lumière family collection.

ESTIMATE

\$64,000 - 96,000



Boy Wonder

Steven Spielberg taps key collaborator Janusz Kaminski, ASC to help him realize a project long nurtured by the late Stanley Kubrick: *A.I. Artificial Intelligence*, a futuristic tale about an android's unusual quest.

by Jay Holben

Unit photography by David James

Not every cinematographer gets to work with conceptual storyboards designed by the late Stanley Kubrick, but Janusz Kaminski, ASC found himself in that rarefied position when he and Steven Spielberg began discussing *A.I. Artificial Intelligence*. The project, based on a 1969 Brian Aldiss short story Kubrick optioned called “Super-Toys Last All Summer Long,” had been a topic of discussion between Kubrick and Spielberg on and off since the 1980s.

At one point in the mid ’80s, Kubrick actually offered to produce *A.I.* if Spielberg would direct. After a brief period of collaboration toward that end, Spielberg passed and gave the project back. Kubrick, convinced that digital visual effects were not yet advanced enough to realize his vision, shelved the project while waiting for the technology to progress. After observing Spielberg’s success at pushing CG’s boundaries with *Jurassic Park* (see *AC* June ’93), Kubrick felt that the time had finally come to take on *A.I.*, and he planned to do so after completing *Eyes Wide Shut*. After Kubrick passed away in March of 1999, Spielberg returned to the late director’s 90-page outline and storyboards, and he soon decided to honor his friend’s memory by making *A.I.* his next directorial outing.

A.I. marks Kaminski’s fifth collaboration with Spielberg, following *Schindler’s List* (*AC* Jan. ’94), *Amistad* (*AC* Jan. ’98), *The Lost World* (*AC* June ’97) and *Saving Private Ryan* (*AC* Aug. ’98), and the cameraman is currently at work on their sixth, *Minority Report*. Kaminski recalls that when he first sat down with Spielberg to discuss *A.I.*, the director showed him “hundreds of drawings” for the project that had been made by Kubrick and storyboard artists. “They became the essential outline that Steven used as a blueprint for the story,” Kaminski notes. “It makes for a very interesting

mix, because there is always a certain emotional distance in Kubrick’s films, whereas Steven brings deep emotions to his films. There’s a certain homage to Kubrick in *A.I.*, but it’s definitely a Spielberg movie.”

A.I. marks the first time since *Close Encounters of the Third Kind* that Spielberg himself has penned a screenplay. The film is set in a heavily overpopulated future, where Henry and Monica Swinton (Sam Robards and Frances O’Connor, respectively) have just lost their natural-born son to an irreversible coma. To compensate, they “adopt” a prototype artificial boy named David (Haley Joel Osment), who is designed to love his parents unquestioningly.

final part of the movie is where he has the chance to experience what it is to be a real boy.”

Dividing the film’s three sections into photographic concepts, Kaminski chose to approach the beginning of the film in a very classic, elegant style reminiscent of old Hollywood. “In the beginning, there is a great deal of coldness in the family as they cope with the tragedy of their child being in a coma,” Kaminski explains. “I wanted to create the feel of a controlled, slightly stale environment and represent the coldness in the family through lighting, color, composition and lens choices. Although I love using smoke, we cut it down a great deal for

Opposite page: David (Haley Joel Osment) is surrounded by the various forms of “Mecha” that populate the world of *A.I.* Created by the Stan Winston Studio, these artificial beings range from the highly robotic to forms that more closely resemble humans. This page: Spielberg imparts his wisdom to one of the android thespians.



“The movie is divided into three parts,” offers Kaminski. “The first part is the domestic [story]; the boy comes home with the family, and the couple begins to get acquainted with the concept of having this creature in their house. Intellectually, they know that David is artificial, yet they start seeing him as a child because of how sophisticated his emotions are. The second part of the film is the action-adventure section, in which David goes off in search of a way to become human, and the

the opening [sequences]. I was trying to be very clean with the image, working in beautiful, classic compositions shot with wide lenses, where the camera moves from a big, sweeping move to another big, sweeping move. We used very stark compositions and played a lot of scenes totally in 27mm masters.

“When David appears in the couple’s life, [the look] becomes warmer; we use a bit more smoke, and the color becomes slightly more saturated,” he continues. “As the film

Boy Wonder

Right: David and his new friend, a "pleasure Mecha" named Gigolo Joe (Jude Law) form a close bond. Special makeup was used to give Law's face a robotic quality. Bottom: Spielberg watches closely as his stars develop their rapport.



progresses into action-adventure, we maintain that kind of feel, but the composition gets messier. It becomes more traditional in terms of an action-adventure film — you start placing foreground elements in the frame to obscure parts of the image, shooting through things on the set rather than just having clean frames. The film also becomes more colorful, and we add more smoke. Really, [our methods] were all very conventional tools that any cinematographer would apply in terms of telling the story through color and composition. It's all based on the very common philosophy that orange represents warmth and joy, and blue light represents a sadness and a certain [emotional] distance."

Kaminski photographed the majority of *A.I.* on Eastman Kodak EXR 200T 5293, and he turned to Kodak Vision 500T 5279 for nighttime exterior sequences; both stocks were rated normally. "I like the 93 very much because it's got a little bit of grain and a really nice color saturation that is slightly paler than other



Kodak stocks; the 93 is certainly not as pale as 5277, but it's a bit more so than the other tungsten stocks," the cameraman explains.

He employed Panavision cameras and Zeiss lenses. "Zeiss lenses are softer than Primos, and I find that I prefer the overall contrast better. I think that overall they're 'gentler' lenses."

The need for "gentler" lenses

also played a role in Kaminski's use of the ENR silver-retention lab process on *A.I.*; he had previously employed the technique on *Amistad* and *Saving Private Ryan*. Because ENR inherently increases the contrast of the image, it also increases the apparent sharpness. "I like using ENR," Kaminski asserts. "I like the color saturation, the contrast and the luminance of highlights. The beauty

of shiny objects in ENR is unique — you cannot achieve that specific quality by any other means. With ENR, any time you have a specular reflection in steel or glass, it becomes really brilliant, really beautiful, like a diamond. The process also makes the colors slightly paler and slightly bluer.

“The great thing about ENR is that you can control the level of application,” he adds. “However, things tend to go slightly bluer, and it’s difficult to obtain a good warm tone. But if you’ve got plain white light, you just need to change a couple of points in the timing and you will have a beautiful, beautiful blue.”

Spielberg’s technical excellence is a hallmark of his style, and he is known for bringing in nearly every film since *Jaws* under budget and

ahead of schedule. It may therefore surprise some to know that the filmmaker prefers to shoot his films in continuity, which is typically not to a production’s economic advantage. As Spielberg’s craft matures and his creative palette expands, however, his working style seems to spring more from his heart and instincts than from the scripted page. “He understands the mechanics of a movie set,” Kaminski observes. “He knows everything, which is great, because he also understands what we go through; of course, understanding is one thing and wanting to get the shots is another thing. It’s a movie — you’re creating a drama. Making movies is a mechanical process, but it’s also a process that is very much affected by what is happening in the given moment with the actors’ performances.

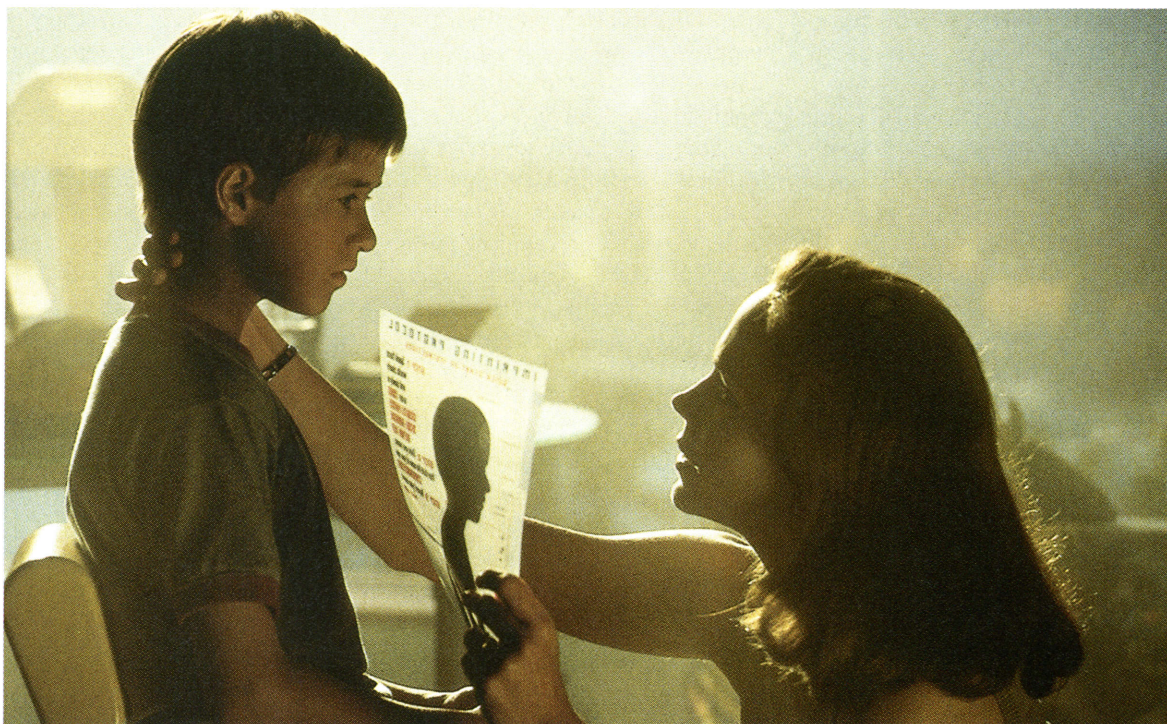
“When I was in film school at the American Film Institute, Ivan Passer [director of *Cutter’s Way*] came to speak, and he told the story of an executive who asked him halfway through a shoot, ‘What is this movie about?’ Passer responded, ‘If I knew what this movie was about, why would I want to make it?’ That sounds really funky, but to a certain degree both Steven and I have that kind of approach. He doesn’t do storyboards anymore; really, he finds them boring and pointless. Of course, we occasionally have to storyboard a scene to communicate with CGI artists, but for the most part we both feel that they eliminate the mystery. The older you get, the more you look for the mystery. You become wiser, but you’re also looking for challenges, for something that’s not so pre-planned. At the same

Wandering through Rouge City, a futuristic version of Sodom and Gomorrah, David and Gigolo Joe must dodge robot hunters while pursuing David’s dream of sampling real life.



Boy Wonder

Right: Monica Swinton (Frances O'Connor) shares a moment with her artificial "son." Below: Gigolo Joe finds himself behind bars.



time, it's a movie, and we have all of these trucks to move on a daily basis. You still have to prepare ... but the moment when the actor decides to sit down, stand up, or go forward or back is when the final decisions are made."

According to Kaminski's longtime gaffer, David Devlin, the cinematographer's working style is quite

similar to Spielberg's. "We can be planning a shot for four months and know that the guy will be sitting in a specific chair at a specific time of day and a specific action will happen, but on the day, in the middle of shooting the scene, Steven will see something and say, 'Wait! What if we do this?' and we'll go off in a totally different direction. I've worked with a lot of cinematographers who would be really rattled by that kind of working style, but Janusz is right there with him, just as excited about the new idea, and we follow right along with them."

Kaminski says Spielberg thought that shooting in continuity was especially important on *A.I.* "Shooting in continuity enables you to discover what the movie is about while you're making it, which is the most important time — when it's coming to life. The movie we've made is wonderful, and totally different from what I ever expected. It's very mysterious how this whole process happens. It's a movie that is much more of a living thing than it was on paper."

"Even when we approach a

scene, it's often shot in continuity," affirms Devlin. "Does that add to our workload? Not really. It sometimes calls for more elaborate rigs [in order] to give Steven and Janusz the freedom to look in any direction they want to, and to flip the camera direction at any point in the scene; overall, it ends up being the same amount of work, because we do one or two takes of an element and then move on. Many other filmmakers will do a dozen or more takes of a master and then move in for a dozen or more takes of coverage and try to make it work in the editing, but Steven knows exactly what he wants on the set. He shoots that and we move on."

"It's great for the crew, too, because we know that we're not working like crazy for something that will end up on the cutting-room floor," Devlin adds. "We just know when we go into a location that we're going to have to rig more carefully and be prepared for a lot of variations so that we can change plans on the fly and accommodate whatever new element Steven or Janusz sees."

One complicated rig required on *A.I.* was created to help shoot the

**NOW
AVAILABLE!**

ASC VIDEO MANUAL

3rd edition

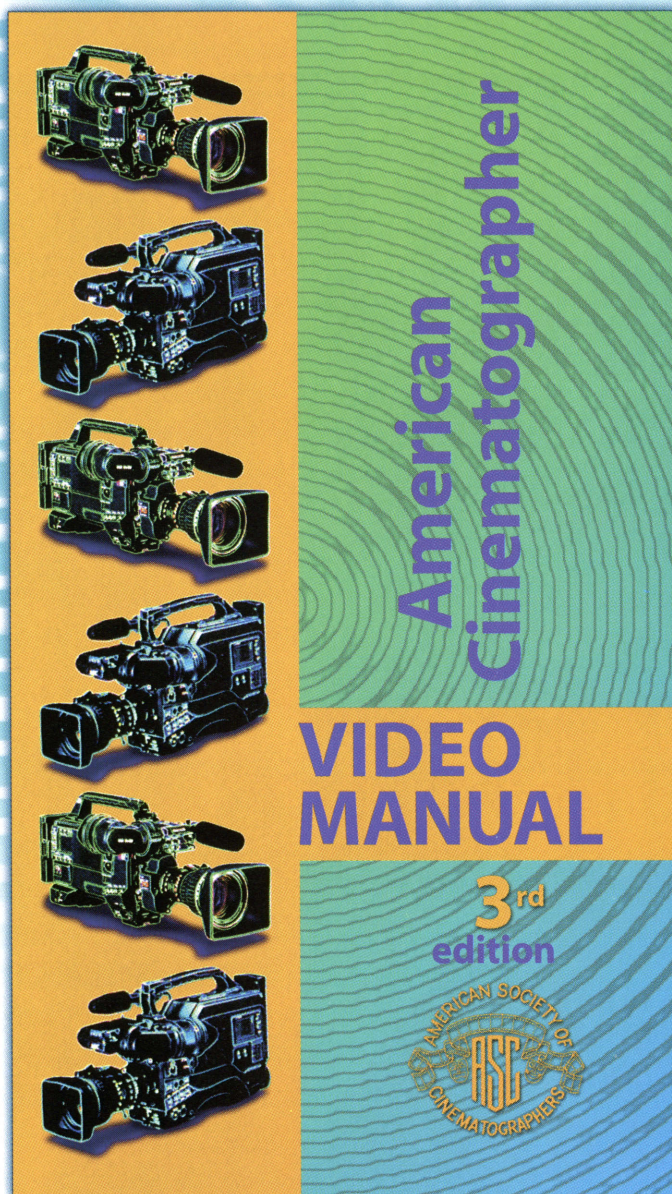
HISTORY: The ASC Video Manual, Third Edition, follows in the tradition of the earlier, highly successful video manuals published by the ASC. This new edition incorporates and updates the best segments from previous ASC Video Manuals and adds newer information about emerging digital technologies.

FIELD GUIDE: Learn how to create video productions, work with digital audio sampling, why time code is important in digital productions, selecting the right digital camera and much more. Everything for the novice right up to the pro level.

TOPICS: The Video Camera, Digital Video Formats, Camera Filters, Digital Test & Measurement, Lighting, Batteries, Digital Audio for Video -- and much more.

REFERENCE: Includes photographs, charts, diagrams, schematics and a comprehensive glossary.

ABOUT THE AUTHOR: Michael Grotticelli is uniquely qualified to edit this book. He has been covering the professional video industry for more than 12 years. His credits include: Technology/New Media Editor at Broadcasting & Cable; Editor of Television Broadcast; News /Technology Editor of TV Technology; and Managing Editor of Videography.



EARLY BIRD SPECIAL!

~~\$49.95~~ **\$39.95**

Paperback

ISBN 0-935578-14-5

464 pages

Actual size 4" x 7"

www.cinematographer.com

Boy Wonder

David and Gigolo Joe find themselves adrift in the garish landscape of Rouge City. To realize a futuristic city on the scale of Las Vegas, the filmmakers combined CG vistas with practical sets.



Swintons' apartment, which was constructed on Stage 17 at Warner Bros. Realized by production designer Rick Carter and based on Kubrick's storyboards, the apartment is a large, two-story, circular dwelling with a wall of windows covering nearly 270 degrees. "Anytime you move outward from a circle, your working radius gets exponentially bigger," explains Devlin, summing up the main challenge in devising a lighting plan for the apartment.

"We knew this set was really going to be a major pain," Kaminski notes. "David and his crew came up with the idea of surrounding the set with a huge, motorized truss system.

They attached all of the trusses and catwalks to chain motors so that the rig could move up and down as needed. If we were on the first floor, we'd drop the rig down, and when we moved to the second floor, we'd lift it back up again at the touch of a button."

Devlin likens the setup to the theory of "onion lighting," with multiple layers of light extending out from the center of the circle. At the outermost rim of the set hung a huge, 360-degree TransLite that was lit by more than 400 SkyPans. The next layer toward the center had 10 "Swinton Lights," which were softboxes framed with speed rail and

large enough to accommodate four Dino lights; each softbox was coated with Ultra Bounce material and faced with Lite Gridcloth. The next layer in was the hard-source layer: six 20K Mole-Richardson Beam Projectors and a handful of 5K Beam Projectors provided direct beams of "sunlight." Interspersed on the same layer was a smattering of Mighty and Micky Moles, Par cans and Blondes as smaller hard sources to backlight rain and atmosphere. The final layer of the onion, which was about 15' away from the set, was lined with 17 Luma Panels, proprietary fixtures manufactured by Devlin and his best boy, Brian Lucas. A Luma Panel is a fully DMX-controlled fluorescent fixture measuring 4' high by 7' long — Devlin calls them "Image 80s on steroids." For the Swinton set, these units were gelled with ¼ CTB to provide an overall soft, cool ambience. Each layer of the lighting rig, as well as carefully segregated sections within each layer, was independently moveable via chain motors. A system of adjustable catwalks was also required to access the many layers of the truss-rig; the massive lighting rig drew an impressive 75,000 amps.

"It was an extremely expensive rig," Kaminski says. "I have to underline that, because it was *very* expensive, and only a high-budget movie such as this could afford that kind of rig. However, because of the ingenuity of Dave Devlin, key grip Jim Kwiatkowski and their team, we probably saved three days of actual production time. So what appeared to be very expensive and extravagant in the beginning ended up being an extremely productive, time-saving device. Time is very precious when you're spending hundreds of thousands of dollars a day to shoot a film. You just can't sit around for two hours waiting for lighting. With this rig, we just hit a couple of switches and the entire set was surrounded by light."

In the second portion of the



Left: David mans the controls of a futuristic vehicle as he and Joe try to escape their pursuers. Note the neon reflections in the transparent dome. Below: Kaminski (far left, seated) and Spielberg use a monitor to examine some footage on the set.

film, the artificial David finds himself in a dark forest where rogue robots seek refuge from entrepreneurial hunters seeking to snatch the homeless “Mecha” (mechanical creatures) in order to force them to battle it out in their gladiatorial arenas. Constructed in the Queen Mary Dome in Long Beach, California, the massive forest set covered much of the monolithic structure and included a standing lake.

To light this set, Kaminski and Devlin started with large 20' x 30' softboxes holding Mole-Richardson Strip Lights, which they suspended on crane arms. The boxes were attached to the cranes via chain motors so that Devlin could adjust their pan and tilt from the floor with relative ease. “That set was slightly simpler [than the apartment] because you’re lighting forest at night, which basically requires just an overall ambient level and some hard light,” Kaminski observes. “You add some nice shafts of light coming

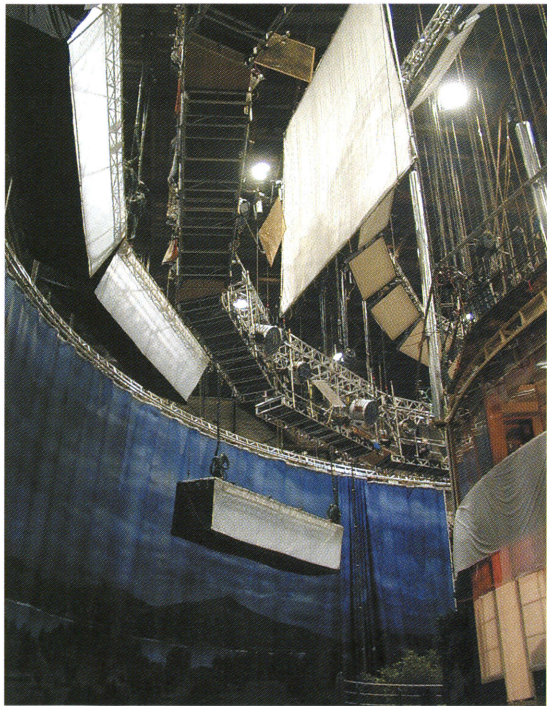
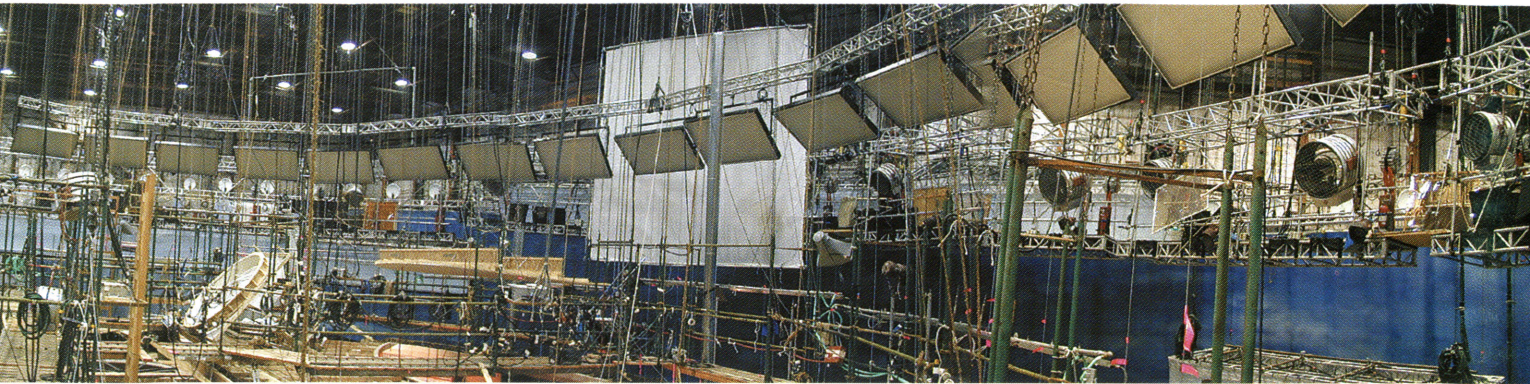


through the trees, especially if you have smoke in the air, and it makes for a very visually enticing setting. Of course, the danger is that you can go too far and make the look too theatrical.”

The robot hunters skim over

the tops of the trees in a large, balloon-like vehicle and fire harpoon weapons down at the fleeing Mecha. Initially, the hunters’ vehicle was described as a massive light source — like a mini-moon floating above the foliage, bright enough to cast shad-

Boy Wonder



Top: A high view of the massive rig used to light the Swinton abode shows gaffer David Devlin's Luma Panels (hanging in front), along with Mole beam projectors (best seen at right) and Skypans (background, far left).

Bottom: The "Swinton boxes" were built from softboxes framed with speed rail.

ows on the ground. But just before shooting, Spielberg and Kaminski realized that such an effect would create a relatively boring, flat-lit sequence, and they decided to go in the opposite direction. They left the top portion of the vehicle, which was suspended from a 180-ton construction crane with a 200' arm, completely black, striving to light from the passenger basket with individual fluorescent tubes and Par56 globes to cast small shafts of light into the trees. "We also brought in the Mole Beam Projectors again to create shafts of moonlight through the trees, which is a dramatic look that both Steven and Janusz really

like," Devlin recalls.

Narrowly escaping the hunters, David, who has joined forces with an adult "pleasure Mecha" named Gigolo Joe (Jude Law), journeys into the decadence and debauchery of Rouge City, a futuristic version of Las Vegas. A combination of virtual and constructed sets, Rouge City is a tumult of neon, spotlights and very modern architecture. "It's a world of eroticism and fantasy that is much more colorful than anywhere we've been [up to that point in the film]," Kaminski attests.

To realize a futuristic city on the scale of Las Vegas, the filmmakers decided to create the initial approach to the neon world with a computer-generated city, and then move to a physical set for the closer work. To accomplish the CG elements of the scene, a large bluescreen was erected onstage at Warner Bros. Instead of placing the actors in a totally bluescreen environment, the filmmakers decided to lay asphalt on the ground to act as a practical element for the scene. The blacktop was then sprayed down with water so that puddles dotted the ground and reflected the bluescreen, which allowed the artists at Industrial Light & Magic to map in reflections of the virtual city in the practical puddles.

"Bluescreens can be an incredible pain to light," Devlin notes. "Getting them even is a painstaking job, especially if you're looking at the bottom edge. So for the Rogue City

set, Jim Kwiatkowski and I created a Mylar ramp to sit at the base of the bluescreen and reflect the upper portion of the screen back at camera. It was about two feet high at the back with about a 25-degree rake so that we could put a number of Image 80s behind the Mylar ramp and use it as a ground row to hide the lights and more evenly light the bluescreen from above and below. The Mylar then reflected a very even field of blue, and the bottom visible blue became the clean line of the Mylar ramp as opposed to the hanging bottom of the bluescreen. It worked beautifully."

Devlin placed the ramp about 15 feet away from the bluescreen, with the Image 80s on the floor directly behind it. "We had a 30-foot-tall bluescreen, and my formula for easy bluescreen lighting has always been to take the lamps half height away from the screen for even distribution, so we pulled the Image 80s 15 feet away above and below and got the screen evenly lit. We then laid another strip of Mylar flat on the floor directly below the bluescreen in case a camera angle saw over the top of the ramp to the floor below; if that happened, the Mylar there would reflect the screen, and we wouldn't have to worry about needing a garbage matte. Using the Mylar was a trick I'd heard about but never tried, and I definitely think it's the way it should be done. It was really successful."

To help visualize the virtual



Spielberg frames a shot with a finder.

sets, technicians from ILM were on hand with proprietary software that utilized spatial markers within the set to make a real-time rough composite from the video-tap feed. "It was a very helpful tool," Kaminski says of ILM's previsualization software, which will be covered in detail in next month's issue of *AC*. "The trick in creating a virtual set like this is knowing where the light sources would be coming from and creating some form of interactive lighting for the people who are walking through. Creating a realistic, interactive environment is really the trick with all CGI work. When we were working on *Lost World* and a dinosaur would knock a car out of its way, the dinosaur would be a CG character but the flying car would be a practical effect. When the dinosaurs are going through the grass, the grass was being pulled in a manner that looked like the dinosaurs were walking through it. The same thing goes with lighting — you have to create some kind of interactive lighting in order to make the scene feel real. Today's technology allows you to create almost any kind of lighting later on in the computer — all you really need is an image to work with. However, that process is very costly and time-consuming, and in the end, it's much easier to do it practically on the set."

The neon nature of the Rouge City set provided its own ambient lighting levels at about a T1.4, but

"It takes a steady hand to operate."

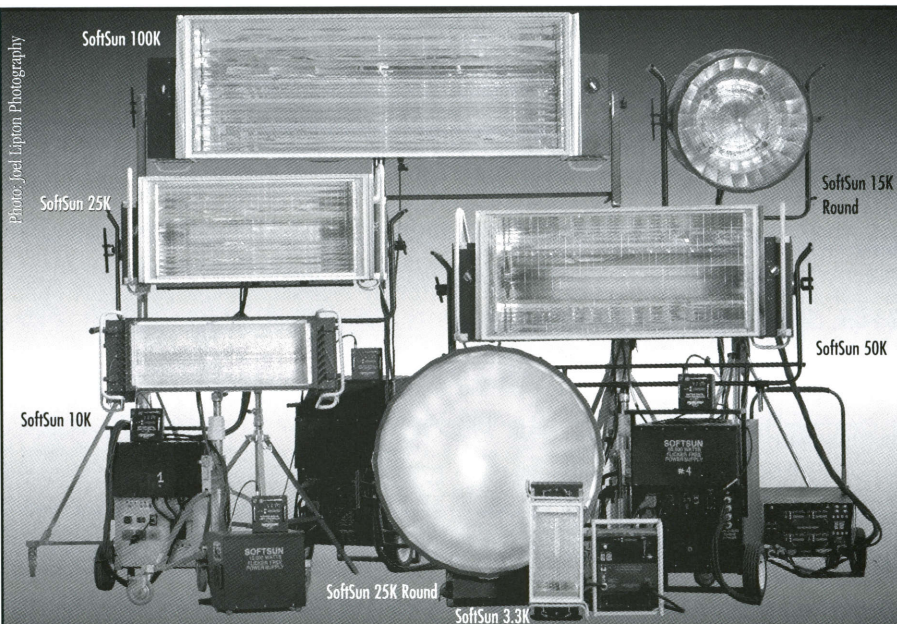
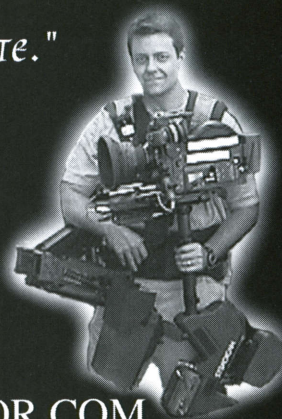
David Allen Grove

Owner / Operator

323-385-FILM
323-662-2579

Los Angeles, California

WWW.STEADICAMOPERATOR.COM



*A picture is worth
228,000 Watts.*

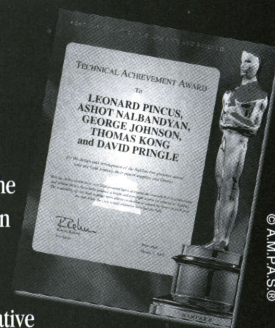
If you haven't seen SoftSun™ look again. It's the bright, broad output source that makes it easy to achieve soft illumination without diffusing or bouncing the light.

Direct the head toward the subject and adjust the output. Precisely. Digitally. Remotely. Standard or flicker-free. As the intensity is adjusted, SoftSun maintains a constant color temperature of 5400°K.

Select from 3.3K, 10K, 15K, 25K, 50K

or our whopping new 100K single source!

Discover why the Academy of Motion Picture Arts and Sciences found SoftSun so innovative that it earned a 2000 Technical Achievement Award.

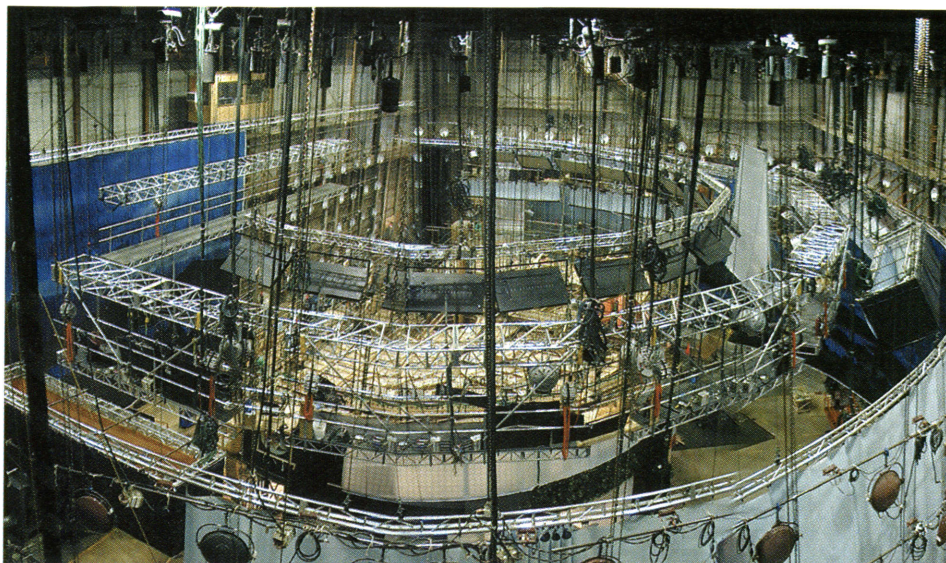


Available for Rent from these fine facilities:
Professional Lighting Svc. AUCKLAND 649 525 2200
Panavision CHICAGO 1 773 267 1500
Lighting Strikes! HOLLYWOOD 1 323 461 6361
Cirrolite LONDON 44 208 955 6700
Dedo Weigert MUNICH 4989 356 1601

SoftSun
Save the Day™

Bob Potter NEW YORK 1 212 243 3164
Attitude Specialty Lighting ORLANDO 1 407 896 7960
Keylite PARIS 331 4984 0101
Sanwa Pro Light TOKYO 813 3707 3001
Panavision Lighting SYDNEY 612 96 977000
William F. White VANCOUVER, TORONTO, MONTREAL

Boy Wonder



Above: The various layers of Devlin's "onion lighting" scheme can be seen in this shot of the Swinton set. Opposite page: Kaminski ponders his next move.

Kaminski wanted to shoot the glittering city at a deeper stop to maintain color saturation and texture in the multitude of architectural highlights. He lit the set to a healthy T4-T5.6 with an array of Maxi-Brutes fitted with various colored gels and with 25-foot runs of Luma Panels

suspended over the sets that created elongated, specular highlights in the plastic and cellophane-like buildings. These techniques served to increase the sense of depth in a relatively small practical set. Additional touches were added through the use of computer-automated CyberLights

sweeping through the set and playing on the performers as they moved through the exotic playland.

A final technique that brought lighting to the forefront of the dramatic storytelling toward the film's climax was the creative and fairly overt use of flares to segue from one scene to another. "Overall, we tried to stay away from sentimentality in the lighting," Kaminski maintains, "but there are some really moving moments in the movie in terms of photography where the light and the camera are actively contributing to the emotional impact of the scene. One such device comes toward the end of the film, when we introduce flares to end and begin each new scene."

Devlin recalls, "I was hand-holding a 100-watt Pepper right on top of the matte box, and at a certain moment in the scene Steven would look at me and say, 'Okay, go!' I would then move the light slowly

GET IN THE ACTION

COPTERVISION

Remote Systems for Film and Video

State-of-the-art remote control helicopters for aerial cinematography



P.I.G., "Subaru Forester"

EDITOR'S PICK FOR
BEST NEW PRODUCT AT NAB 01
BY DIGITAL TV MAGAZINE

ROLLVISION

Wireless Systems for Film and Video

"DRIVEN"

DP - Mauro Fiore

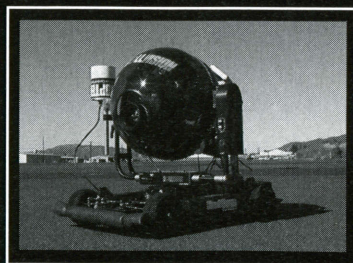
"COLLATERAL DAMAGE"

DP - Adam Greenberg, ASC

"THE SCORPION KING"

DP - John Leonetti

3 axes wireless camera system • 360° roll • 360° pan • 360° tilt
For use with Steadicams™, Camera cars, Cranes, Jib arms, Rail, Cable systems, etc.



ROLLVISION on RadCam

COPTERVISION Representatives:

Los Angeles 818.781.3003
Germany +49(0)2244.918.567

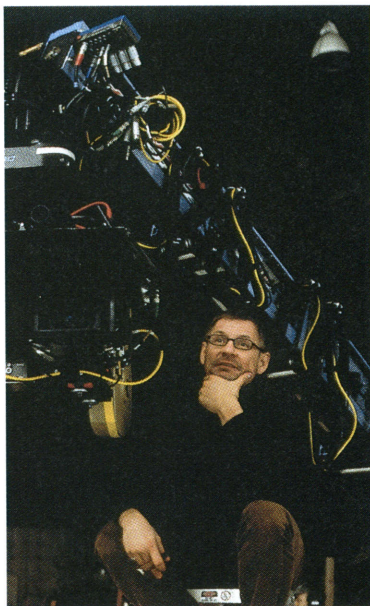
Miami 305.408.5576
Vancouver 604.296.2622

ROLLVISION Rentals and sales:

Birns and Sawyer 323.466.8211
Innovision Optics 310.394.5510

across the frame, creating a very blatant flare. We had some heavy backlighting in the scenes, but the flares are very overt and motivated more by dramatic context than by physical reality. The sequence becomes a montage cut with flares."

Assisting in the creation of the flare effect was the Dior stocking net that Kaminski often stretches across his lenses. "I've used a Dior net stretched across the frame on just about every film I've shot in the last six or seven years," he says. "I find most lenses to be too sharp and too contrasty, and once you introduce ENR it gets even worse, so I often use the stocking over the frame to soften the image a bit. It really picked up the flares beautifully." In addition to sweeping a dramatic flare across the frame to end one scene and begin another, Kaminski would also often place the actors' lighting on a dimmer; as the flare began to pass, the world behind would begin to

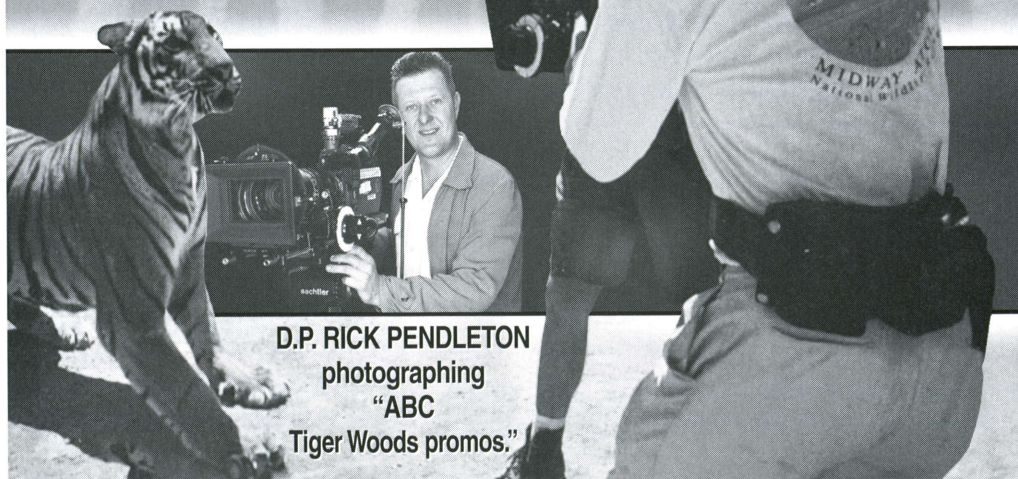


darken, and as the flare cleared it would reveal complete blackness.

Offering his final thoughts on the project, Kaminski notes, "I've been very fortunate to have a really wonderful crew that has worked with

me for many years now. These guys — Jim Kwiatkowski, Dave Devlin, camera operator Mitch Dubin and focus pullers Steve Meizler and Mark Spath — are an incredible help. It's so essential to have crew members who are great at what they do, because they can concentrate on different aspects [of the production] for me. If they weren't as brilliant, I'd probably have to spend much more time with the construction, much more time working out every small detail with the art department. But I trust them completely, and they often make the decisions that allow me to be free to concentrate on telling the best story I can with the photography. That's the most essential thing — how the light plays on the human face to help portray the drama in the screenplay. For me, it all comes down to the light on a face; that's where the mystery starts." ■

***"Forget persnickity actors.
I had a piece of raw meat two
inches from my matte box. A
second take? No way! That
salivating tiger was scaring
the b'Jesus out of me.
Thanks to Birns & Sawyer
for equipment that never
lets me down."***



D.P. RICK PENDLETON
photographing
"ABC
Tiger Woods promos."

**ARRI
MOVIECAM
COOKE
AATON**



1026 North Highland Ave
Hollywood, CA 90038
Phone (323) 466-8211
Fax (323) 466-1868

Web:
www.birnsandsawyer.com
e-mail:
info@birnsandsawyer.com

Space Oddities



Cinematographer Michael Chapman, ASC helps director Ivan Reitman give hideous mutations a humorous slant in the sci-fi comedy *Evolution*.

by Kevin H. Martin

Unit photography by Murray Close and Saeed Adyami

In director Philip Kaufman's 1978 remake of *Invasion of the Body Snatchers*, a character questions the traditional belief that aliens invading Earth would travel in metal spacecraft, instead suggesting that they could achieve the same ends through organic/biological means. That film's invaders do

indeed utilize the scientifically recognized notion of *pan spermia* — spaceborne spores drifting along and taking seed elsewhere — to colonize and take over other worlds.

A similar process, perhaps less malicious in intent, is underway in the new DreamWorks sci-fi comedy *Evolution*, directed by Ivan Reitman.

Discredited scientist Ira Kane (David Duchovny) is toiling away as a community-college instructor in Arizona when he investigates a meteorite that has crashed in the desert. After analyzing samples from the downed rock, the scientist discovers a primitive alien organism. Returning with fellow teacher Harry Block (Orlando Jones), Kane discovers that the extraterrestrial cells have rapidly developed into a variety of oddball life forms.

At first, the men hope to cash in on their close encounter, but thoughts of fame and fortune fall by the wayside when the U.S. government takes charge. Kane and Block butt heads with military forces, finding support only from a klutzy Centers for Disease Control doctor (Julianne Moore) and a young fireman wannabe (Seann William Scott). As the alien evolution runs unchecked, bizarre creatures rise up to terrorize the local populace, and the four reluctant but intrepid heroes must work around the ineffectual military in order to vanquish the prodigiously growing threat.

Evolution has another point of comparison with Kaufman's *Body Snatchers*: both films were shot by Michael Chapman, ASC. Early in his career, Chapman worked as a camera operator for Gordon Willis, ASC, picking up his initial screen credit in 1970 on *The Landlord*, directed by Hal Ashby. His first feature-cinematography assignment was Ashby's 1973 picture *The Last Detail*. Chapman went on to shoot four films for Kaufman (*Body Snatchers*, *The White Dawn*, *The Wanderers* and *Rising Sun*) and a pair of cinema landmarks for Martin Scorsese (*Taxi Driver* and *Raging Bull*). The cinematographer earned an Academy Award nomination for *Raging Bull* and was later nominated for both ASC and Academy awards for *The Fugitive*. More recently, he worked on the thrillers *Primal Fear* and *The Watcher*. Chapman has collaborated

with Reitman on several films, including *Ghostbusters 2* and *Six Days, Seven Nights*.

Chapman did not view *Evolution* as an opportunity to tackle the lighter side of *Body Snatchers*. Instead, he saw the film as a comedic character piece that just happened to feature a goodly number of visual effects. "Everyone seems intent on invoking *Ghostbusters* when discussing this movie," Chapman declares. "But I think a better point of comparison would be the old Bob Hope/Bing Crosby road movies. This time out it's *The Road to Save the World*. We have characters representing two poles of film comedy: the wisecracking goof, plus the more cynical guy who gets the goof to do

things for him. Orlando Jones is clearly playing the Bob Hope character, and David Duchovny has the Bing Crosby role."

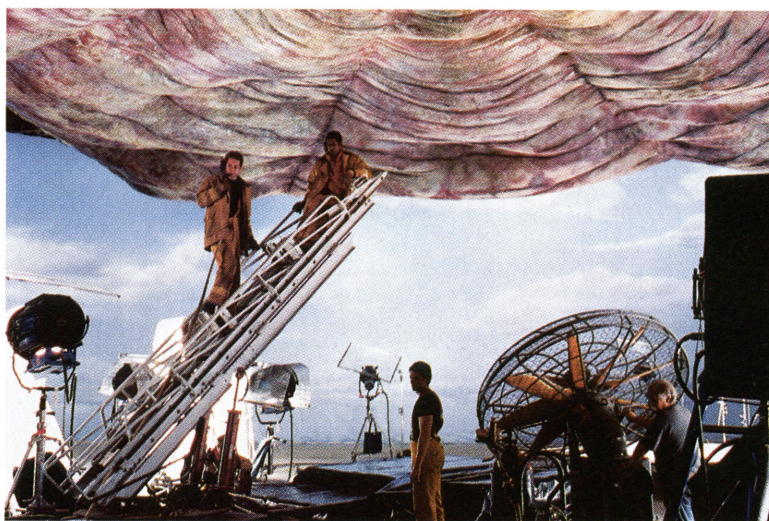
Chapman emphasizes that the most important part of his job on the film related to the creation of an on-set atmosphere that facilitated performer comfort. "Aside from getting Ivan the angles he wanted, which was pretty much a matter of the requisite long shots, close-ups, reverses and dolly moves, I was really intent on achieving setups that didn't interfere with the cast. If you look at the Hope/Crosby films, it's clear those guys felt comfortable enough to just goof around on camera, and what comes across on film is that they're having a wonderful time. We



Extraterrestrial cells transported to Earth on a meteor give rise to prodigiously growing and bizarrely shaped alien life forms in the sci-fi comedy *Evolution*. Opposite: An alien bird confronts some unlikely heroes (from left, David Duchovny, Orlando Jones and Seann William Scott). This page: The alien cells rapidly evolve in a cave.

Space Oddities

Right: Community-college professors Ira Kane (David Duchovny, left) and Harry Block (Orlando Jones) are the first to discover the aliens' rapid evolution. Below: The actors run through the scene as the crew prepares to create some wind with a ritter fan.



wanted our actors in a similar mood, so we dealt with technical matters in ways that wouldn't distract them from their job of entertaining us. The action was blocked out, of course, but within that general framework the actors were free to [perform] whatever magic they could to generate this sense of on-camera cama-

raderie. A huge measure of sweetness comes through in their performances, and I think that aspect of the film is going to come as something of a surprise to filmgoers who think they're just going to get a couple of yucks and see some great visual effects."

Part of Chapman's process

involved creating lighting setups that didn't call attention to themselves. "This isn't exactly a revelation, but most comedy shouldn't be lit like Rembrandt," he notes. "Film noir is a genre that is as much about cinematography as any other aspect of filmmaking, but character-based humor is not, so I tried to achieve lighting that was self-effacing to some degree. We didn't do a lot of obvious and overtly complicated things. There are thrillers where the detectives wave flashlights around a dark room but don't ever bother to turn the lights on, and I find that to be lighting for its own sake, which is exactly what you don't want in a film like this. Yes, these are alien creatures, and yes, our people are in danger, but you don't want to make this look like *Seven*."

A significant portion of *Evolution* was shot on location in Arizona, and Chapman and production designer J. Michael Riva took a

Which hat?



Is your business best defined as content creation, management, or distribution? Most likely your job requires you to be comfortable with more than one hat?

At IBC, the world's electronic media event, there is something to suit everyone. If your job involves understanding the tools and technology solutions that are driving the electronic media revolution you cannot afford to miss IBC2001. 45,000 visitors, 800 exhibitors, a full programme of technical, business and creative conference sessions plus the Nombre d'Or Programme Festival will be there to help you get to grips with the state-of-the-art. So plan your visit to IBC2001 and be prepared...
...for every occasion.

www.ibc.org



IBC2001
RAI Amsterdam
13 - 18 September
Exhibits 14 - 18

IBC Aldwych House 81 Aldwych London WC2B 4EL United Kingdom
Tel: +44 (0)20 7611 7500 Fax: +44 (0)20 7611 7530 Email: show@ibc.org

Space Oddities

The crew captures a shot of the intrepid investigators in the cave, which was constructed by production designer J. Michael Riva and his team.



number of scouting trips before settling on the town of Page as a base of operations. "Ivan trusted my judgment for a lot of our prep because we'd done a lot of work together," Chapman explains. "We had already discussed stylistic approaches to the material by that point, and I recall that we were thinking a lot about the way people and landscapes relate [to each other] in Westerns. [Our thinking] changed as time went on, but it was good to have some kind of starting point, because any order is better than disorder. You can always deviate from a plan."

Some of that early planning also took visual-effects needs into account. Although he acknowledges the usefulness of storyboards in planning shots involving digital wizardry, Chapman generally finds that "the need for elaborate storyboards is a prime example of the failings of certain current approaches to filmmaking. If you know painters, you recognize Goya as the greatest storyboard artist of all time. In his case, the art is so brilliant that you

don't ever need to make the movie because he's already answered all the questions. But if you want storyboards to look that good, so perfectly realized in their execution, then do a comic book and forget the movie. As a cinematographer, I lose the impulse to create in the face of that kind of overkill. As I've said before, Scorsese's storyboards, which are mainly diagrams with arrows representing energy direction, are the best inspiration because they communicate intention without revealing too much detail."

Film comedy traditionally requires slightly more light than drama. Chapman acceded to this notion, adding an extra measure of fill and sometimes using his key light more directly than he would have otherwise. He also bore in mind the old adage, "Tragedy is what you get in a close-up, while comedy is the same thing in a wide shot." He elaborates, "In visual comedy, the joker and the jokee should both be in the frame at the moment of the punchline, whether it's visual or spoken."

Another factor that figured into Chapman's shooting plan related to visual effects. "While shooting plates, I'd occasionally get a request to add light, but this never turned into an oppressive situation that could affect the look of the film," Chapman states. "I *would* say that we didn't shoot as close to wide open in low-light situations as I might have under other conditions, but then again, you don't usually shoot wide open anyway, especially in comedy. It doesn't leave you with much protection, because by the time you get to the release-print stage the contrast is long gone."

Chapman found visual-effects supervisor Phil Tippet to be "a sophisticated, highly educated guy whose operation [Tippett Studio] is strictly managed to very exacting tolerances. His crew takes an enormous number of detailed measurements on set, and that effort really pays off. They checked out all of my lenses [which included a set of Zeiss Superspeeds, an 11:1 Primo zoom, a Cooke 5:1 zoom and a 300mm

Nikon] beforehand, and it turns out that some of the wider lenses degraded too much on the edges for their purposes. It was good to find that out before we started shooting the film! Since they wanted to have the option of repositioning plates up or down, we had a different ground glass made for the camera, and we shot all those scenes in Super 35.”

Chapman, a slow convert to anamorphic over the past few decades, wound up shooting *Evolution* in the standard 1.85:1 aspect ratio, though he remains a proponent of widescreen. “I like anamorphic because a tight two-shot or a close-up in that format isn’t just faces,” he maintains. “You can see something of the world around the actors’ heads, which provides some social or geographic context for the subject. But if we’d been below T2.8 in anamorphic for much of this show, the image quality would have suffered.” Shooting beneath the bright Arizona sun, Chapman employed Kodak EXR 50D 5245, and he switched to Vision 500T 5279 for nights and interiors.

Principal photography began in October at California State-Fullerton, where three days of shooting established the two teachers’ campus lives, and production then moved to Arizona. Because the number of days available for location work was limited, making the best use of time was key. “As usual, there was the economic imperative of needing to wrap,” Chapman says. “Of course, that requirement has to balance against the notion of ‘making every shot a Rembrandt,’ which one should desperately avoid, even though it’s always there in the subconscious. There is really only one perfect angle for each shot, but the practical realities of getting the needed coverage meant that we had to run two [Panavision] cameras some of the time. I tend to light with one point in mind, which makes this a bit more difficult. We could usually



make it work by running the cameras from adjacent positions, with a wide lens on one and a longer lens on the other. Some of the time, we’d hunt around for a second camera point way off from the main camera that would somehow still work with the existing lighting.”

Much of the Arizona shoot featured nighttime scenes. To illuminate vast expanses of desert, the production employed what gaffer Melton Maxwell describes as “a pretty standard package, with a number of 18Ks, plus a pair of

Musco lights for general moonlight-style illumination. We also shot for a few nights in a Page neighborhood area that became the Valley of Dead Birds, where alien birds go to die. We used the existing sodium-vapor streetlights without any correction as a basis for our lighting, and the effect of those was greatly embellished by the Muscos.”

The Valley of Dead Birds sequences feature some of the film’s aerial work, which was coordinated by Cliff Fleming. The physical representations of these and many other static animal forms used on set were built practically by the creature crew at KNB, whose members worked from designs provided by Tippett. “I’m a very strong advocate of keeping practical representations of creatures to a minimum on set, especially when actors have to relate to them,” Tippett notes. “For the sake of continuity in performance, it’s best to keep all of that in the CG world of post-production. There are the occasional crossover points when it can prove expeditious to have a full-scale prop, and in this instance, the dead creatures were good examples of that.

Chapman agrees with Tippett’s assessment, adding, “[Using



Top: Kane and Block monitor the cells’ progression during a lunch break on campus. **Cinematographer Michael Chapman, ASC** notes that he tailored his visual approach to the unique comedic interplay between the actors. **Bottom:** Aspiring fireman Wayne (Seann William Scott) joins the professors in their quest to save the planet.

Space Oddities



A doctor from the Centers for Disease Control (Julianne Moore) is among the few who believe Kane and Block's warnings about the alien threat.

full-scale props] had the potential to be more dangerous and damaging than CGI. Audiences seem to automatically cut digital creatures some slack, but physical models have to be dead-on, because the mind doesn't make allowances for things that are live in the frame. I think the creatures we had worked wonderfully well."

Evolution's seemingly endless supply of alien life forms breaks with a number of horror traditions, perhaps the most significant of which dictates that monsters must remain shrouded in darkness to retain their sense of mystery. Chapman observes that "keeping a creature in shadows is just as often a decision made in relation to how successful, say, the monkey suit turns out to be. Part of the humor in this film comes from seeing these odd-looking creatures clearly, so there isn't quite the same issue of credibility. Even so, we do flicker the lights or let them cut out on occasion when

new forms emerge, just to create moments of suspense and tension. The justification we came up with is that perhaps they broke a light circuit, and that was enough to allow us to create just a slight amount of mystery for their first entrances."

The decision to feature creatures that were scary on one level and funny on another required an extensive design effort at Tippet Studio. According to Tippet associate visual-effects supervisor Brennan Doyle, "We worked alongside [production designer] Mike Riva from the very beginning. Ivan had hired biologists to lecture us on evolution, and we took away from those sessions an idea popularized by philosopher-paleontologist Stephen Jay Gould. If you looked at our evolutionary timeline as a cassette tape, and then rewound it back to the beginning and let it play again, you might wind up with a completely separate set of paths taken, with

results quite divergent from what we have on the planet today. The idea in the film is that the cells from these alien organisms mix with earthly DNA, setting the cells off on an accelerated but parallel evolutionary course. So as far-out as our creatures become, they aren't the traditional bug-eyed monsters from space because they have some corollary in our history."

Tippet art director Peter König led a design team that worked under Reitman's aegis, developing a unified look for the creatures that suggested a common logic or basis from which they sprung. "The whole evolutionary arc starts with single-celled forms and then proceeds to flatworms before making a leap up the ladder to crustacean and crab forms, as well as spiders," Doyle details. "Later, we see both amphibian- and reptile-based alien forms and simian-like creatures before things get really big and phantas-

magoric.”

Tippett finds a number of the alien designs to be extremely humorous-looking, but so odd in appearance that “I don’t even know how to go about describing some of them. One is a cross between a potato, a pickle and a dog, while another falls somewhere between a wolf and a newt.” Creating viable computer models from these designs presented a mix of challenges, some of which were traditional, others of which were unique. “If you start designing a creature by modifying an amphibian or reptile, which we did a few times for this show, then many bone/muscle relationships and movement issues are very clear up front, since these creatures have been pre-designed by nature. That’s why dinosaurs are easy: 200 million years of genetic engineering have worked out all of the design problems for you, so it becomes a matter of estimating joint stresses based on the physics of motion and weight of a creature.

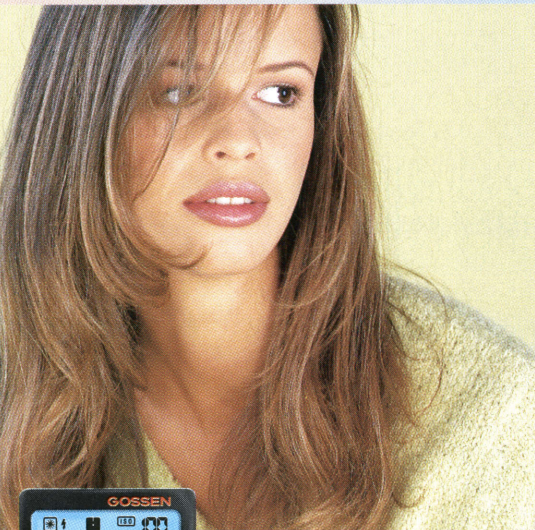
“Of course, those aspects no longer apply once you’ve changed the design around to a significant degree, which was the case with most of our creatures,” he continues. “Once you’ve deviated significantly from nature, you need to come up with your own choreography to accommodate the now-quite-different form that’s emerging. It takes a certain amount of invention, plus trial and error, to find the proper sense of character — not unlike the process an actor goes through to find the tone for his performance. With incredible creatures, you don’t often know just what you can do with them until you get under the hood and start playing around. *Evolution’s* comedic aspect [meant that] the aliens not only had to appear credible and look cool, but also had to perform while hitting comic beats.”

One sequence showcasing a Tippett creation involves a dragon-lizard’s swooping flight through an

indoor mall, where shoppers panic and flee in fear. Live-action filming for the aerial siege took place at an abandoned mall. Though the shoot lasted just 10 days, two weeks of intensive prep were required to make things camera-ready. Mel Maxwell’s rigging gaffer, Dave Dunbar, was responsible for cabling and placing an enormous number of lighting units, which required a coordinated effort with best boy

Chuck Sharp. Maxwell admits, “It was an awfully big lighting package — so much so that we needed 11 or 12 generators.”

Work began with the changing out of 4,000 fluorescent tubes inside the mall and proceeded with the installation of an enormous array of heavy-duty tungsten sources. “We had eight 20Ks, plus 80 Nine-light and 12-light Maxi-Brutes [medium-beam bulbs] to punch down through



new
STARLITE
all in one & one for all



Starlite
Cine 1° Spot

Starlite
Ambient Reflective
1° Spot

Starlite
Flash Incident



GOSSEN
Starlite

The Starlite,
four meters in one. Cine, Spot, Photographic
and Specialized technical light meter.

- Cine/Film mode allows shutter angle adjustment
- Full viewfinder capabilities for 1° or 5° spot metering
- Ambient/Flash modes, read separately or combined
- Universal swivel head
- Easy one hand operation
- Technical light read outs (LUX, FC, FL, cd/m²)
- Additional features: true zone system, averaging, EV read out, cord or cordless flash readings, auto-illuminating display... all in a water resistant case.
- Pay one price - Get all four!

GOSSEN
for all your light reading

bogen

Bogen Photo Corp., 565 East Crescent Ave
Ramsey, NJ 07446-0506
Tel: (201)818-9500 Fax: (201)818-9177

click to www.bogenphoto.com

Space Oddities



Chapman checks the light. "Everyone seems intent on invoking *Ghostbusters* when discussing this movie, but a better comparison is the Bob Hope/Bing Crosby road movies," he observes. "This time out, it's *The Road to Save the World*."

the open spaces in the mall ceiling," continues Maxwell. "These created the impression of daylight coming through skylights. A lot of neon and practical sources had to go in for the shops and storefronts. Additionally, we brought in a couple of 36-light Dinos, equipped with [Par-64 1,000-watt] spot bulbs, to provide narrowed focus." To complete the mall's lighting restoration, 400 4' bat strips, each equipped with four 150-watt bulbs, were mounted within the soffits running above the mall's storefronts.

The airborne alien's flight terrorizes the awestruck mall patrons, and Tippet worked out detailed animatics for the creature's erratic passage. "Due to the very complicated choreography of eyelines needed to guide the hundreds of extras involved, we needed to provide on-set video storyboards," he explains. "We found that getting so many people to look in the right direction on cue is quite a trick." As was the case throughout production, the visual-effects artists coordinated with physical-effects supervisor Burt Dalton, planning the presence, timings and usage of wind, smoke and other on-set interactive elements.

In the film, the military's presence is established in the form of a large, inflatable lab over the meteorite impact site. Establishing views were shot on location, but an extensive series of lab interiors remained to be photographed. With Hollywood stage space at a premium during the shoot, the filmmakers decided to do an extended shoot at an old Boeing plant in Downey, California. Known to the crew as "the freezer" for its perpetually chilly atmosphere, the site was not soundproofed, but it nonetheless proved serviceable. "It was a big, empty, cold space, and a part of me thinks that all sorts of terrible, secret things were done there to win the war," Chapman observes. "It felt like something out of a science-fiction movie, with acres of abandoned factory stuff lying around. But that doesn't stop it from being useful; the hangars are just enormous."

The key setpiece erected at the Boeing facility was a functional interior of a military base. It was set up within an enormous, inflatable, white housing through which entry and exit could only be made via airlock. "The tent was about the size of a football field, but it was held up by air pressure, so you had to pass

through real double doors coming and going," Chapman explains. "Since the material was translucent, I thought it would be amusing to indicate the time of day by varying the light outside the tent. After shooting in Arizona, we knew where the sun would come up in relation to the tent, so we could be very specific about the lighting direction and alter the color somewhat as well, warming things up on the tent to suggest the setting sun."

Units mounted on the floor outside the tent created most of these lighting effects. "We punched 12-light Maxi-Brutes and 36-light Dinos through those translucent walls," Maxwell details. "They gave us so much light that we even picked up little shadows inside the tent from objects on the key side, which was a nice bonus." To light the interior lab portion of the set, Maxwell again employed 12-lights, combining them with 20Ks bounced upward into the tent. "A lot of that helped to create ambience. Then we used lots of different practicals, including work-lights and fluorescents, to create lighting that worked for the laboratory environment."

In the past, mixing tungsten and fluorescent sources might have seemed *verboten* to Chapman, but no more. "As the years go on, I worry a lot less about color temperature," he declares. "When it comes to mixed sources, I prefer to impose my own will. I don't think there's anything too daring about it, and in this film no single shot screams, 'Look, he shot tungsten for daylight and daylight for tungsten.' However, I find that I tend to use washes and mixes of color more now for my own amusement, to impart a bit of extra emotion by adding something beyond what you'd find in reality. A little gold or magenta can really help things out if you don't get too heavy-handed."

To create the expansive cavern containing the meteorite and its microbial parasites, a large set was

erected on stage at Raleigh Studios in Manhattan Beach. “Mike Riva did a brave job of imagining the cave set, and I tried my best to show it off,” Chapman relates. “That’s always a concern within a stage, especially since this cave had elements of fantasy designed into it. The idea that this extraterrestrial form is manifesting itself there meant that an alien planet’s colors could intrude. It’s easy to go crazy with that sort of thing, and we could have wound up with colors representing a green alien sky and pink alien oceans. Mike could have just made it look goofy or threatening, but instead he pulled off the minor miracle of making it look goofy *and* threatening. It was a neat trick.”

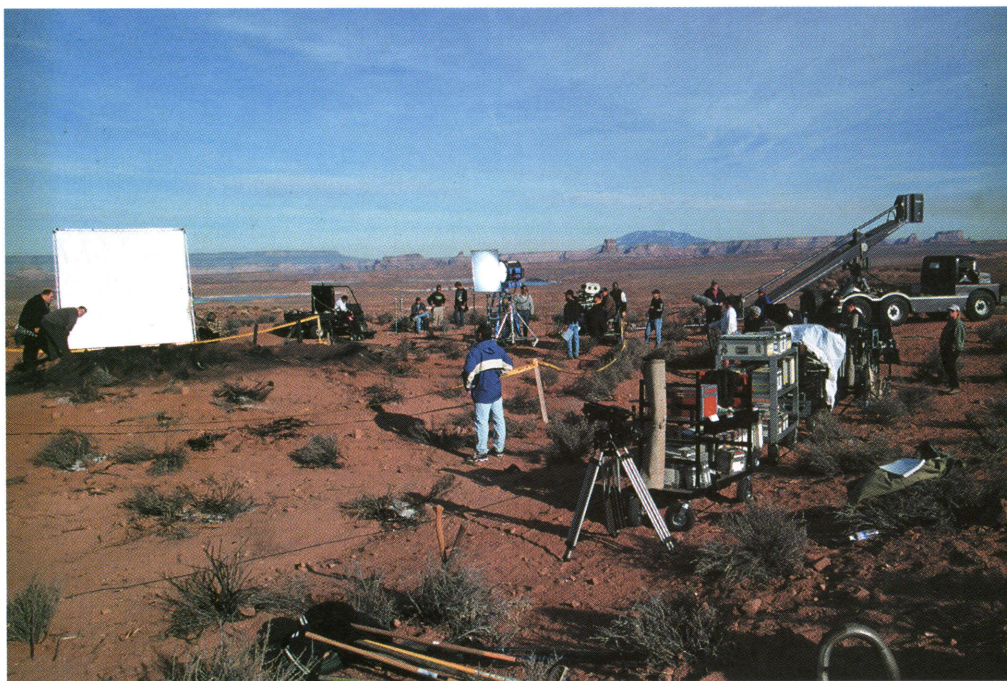
During Kane’s initial descent, and in the later scene when Block accompanies him, the principal source of illumination is a massive sun source shining down through the hole at the top of the cavern. “That underground cavern was one of our biggest sets,” Maxwell acknowledges. “To rig lights for it, we began by removing some of the wooden cross-gridding that ran between the permanent catwalks. Sandy Williams’ grip department rigged some rock ‘n’ roll truss up there so we could install a square 36-light Dino overhead. The unit could move north, south, east and west, and the setup allowed us to point it straight down into the hole at the top of the cavern or to angle it as needed to represent different times of day.”

Chapman augmented the searing light source with hot CTO and live steam. “I wanted to see if we could get that glistening look that comes out of water condensing on surfaces, so I asked specifically for steam,” he explains. “There had to be some element of atmosphere present, and this was a lot more fun to work with than that awful bee smoke.”

The other cavern sequences take place after the military has

arrived, and a series of construction-site-style worklights is arrayed on the cave floor. “We ran all of those worklights off dimmers,” recalls Maxwell. “That gave us the option of dialing them down a bit, which got us

ation. Multiple cameras, many of them tied off and remotely operated, were used for a number of pyrotechnic blasts staged on location in Arizona. These explosions were augmented months later with addi-



warmer tones at the lower end of the spectrum. There was a bit of yellow gel down there some of the time as well, but we were careful not to make things *too* colorful — the Tippett creatures going in after the fact were supposed to be pretty bright and wild-looking, so there was no reason for us to compete with that.”

For most of the cavern scenes, Chapman wound up utilizing a variety of crane moves. He quips, “The crane was useful for a very practical reason: there was so much crap on the floor! Honestly, there were other motivating factors. We used crane action to direct the eye to specific parts of the set, and then there are some more showy crane-back or crane-over-to-reveal moves that pay off as funny visual gags.”

To quell the growing alien threat, military forces resort to the standard “blow ‘em up” methodology, but this does not resolve the situ-

tional pyro work done outdoors at Raleigh.

The film’s heroes wind up facing off against the largest and latest creature spawned by accelerated alien evolution: a monster that’s 1,600 feet wide. Some of the live action for this sequence was shot in Arizona, but many shots of the leads squaring off against the behemoth were handled at the Boeing site in Downey. To simulate the sun-obscuring presence of the creature on location, the grip department dressed a 40’ x 60’ rock ‘n’ roll truss frame with black material, and then floated the unit overhead from a crane. Additional shooting inside Boeing featured a 30’ x 200’ backing painted to match the Arizona skies. “Michael had shot daylight-balanced 50 ASA film in Arizona,” Maxwell notes, “so we matched that for this interior reshoot. Since the sunlight was supposed to be obscured by the

The crew sets up a shot on location in the desert outside of Page, Arizona.

Space Oddities

Steadicam operator David Luckenbach moves in for a close-up of a dying alien in the Valley of Dead Birds.



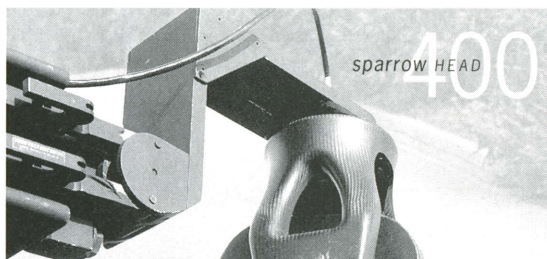
creature, only bounce light was used on the actors. We had 10 18K HMI lights arrayed to create that ambient bounce-light effect, plus about a dozen DeSisti Goyas to light up the big backing."

Tippett Studio's work on the sequence began as an exercise in perceptual gymnastics, as the issue of

scale reared its ugly head. "A lot of our CG creature stuff was seen in bright daylight, but dealing with something this size under those lighting conditions proved to be especially tough," relates associate visual-effects supervisor Frank Petzold. "We needed to use traditional photographic tricks to force

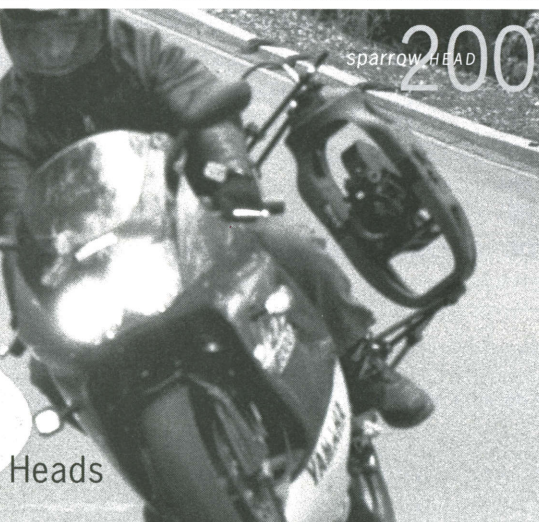
perspective, employing a lot of depth-cueing and relying on the effect of atmospheric haze to obscure its rearmost section, which reinforces just how huge this thing is supposed to be. Even framing the plate shots on location was a challenge, because we had to be so far away. We used rangefinders and other navigational tools to work that out, but scaling issues for this sequence remained a kind of balancing act; after all, putting a couple of people on the ground in front of a monster the size of a mountain range is not something you do every day!"

When principal photography wrapped in January, the post effort at Tippett kicked into high gear. The effects house performed most of its character animation work using industry-standard Maya software, outputting the results via RenderMan, though as Tippett



Sparrow Head operates remotely in situations never before possible. The SH400 with camera and 400' mag weighs just 30 lbs. allowing use of light weight arms. Set up time is just 15 minutes.

The SH200 is the only head designed specifically for mounting to moving objects. It offers wireless control with a 1/4 mile range at speeds in excess of 100mph.



doggicam
systems

An integrated camera system offering versatile solutions to your creative demands.

909 S. Victory Boulevard
Burbank CA 91502

818.845.8470
818.845.8477 fax

www.doggicam.com

observes, "We also employ a lot of off-the-shelf, third-party software to integrate between packages, and our own programming crew writes proprietary software to integrate outside applications together." As with motion-control miniature photography, CG model imagery can be assembled from a number of separate lighting passes. Doyle says this allows for flexibility in the compositing process that can produce a fully tweaked and finessed final element, and the Tippett artists took full advantage of this approach, using highlight passes to convey a photo-real sense of reflection on the skins of the creatures.

To ensure a good blend between their CG objects and background plates, another standard Tippett methodology was brought to bear. "We always try to shoot a fair number of photographic elements that can be mixed with our CG," says

associate visual-effects supervisor Frank Petzold. "That helps out a lot when it comes time to integrate our stuff with background plates. Some of the practical elements are done on stage here in Berkeley, though for this film we also shot some real elements outdoors in Arizona and against the bluescreen setup in Downey."

The studio's response to dailies and early cuts of *Evolution* was sufficiently strong that its release date was moved up from mid-July to early June. Because of that change, Tippett Studio had to farm out 30 shots in order to wrap on time. Pacific Data Images created shots of the meteor's descent, while Sony Pictures Imageworks realized the alien forms during their flatworm phase.

Even as the effects work neared completion in late April, some additional live-action shooting was undertaken to help fine-tune some story points. Chapman had not

begun to color-time the film at press time, but he says that "even when watching the film in an unfinished state, I find it utterly charming. What was interesting to me about *Evolution* is something that ties in with a belief I've had for many years: when things are progressing well on a shoot, there comes a day when the film starts to dictate to you how it should feel. This, of course, influences the look you're trying to give it. After viewing scenes that are very successful in the way they tell story within a given context, you can take this positive feedback into account and let it guide you in the scenes to come. In this film, the key element was the wonderful exchanges among the principals. We recognized that and adapted to showcase it. When you're striking that kind of gold, you'd be a fool not to go with it." ■



KINOFLO.COM

THE LOOK OF KINO FLO®

Kino Flo® True Match™

lighting mixes seamlessly with tungsten or daylight sources. Designed by award-winning lighting pros, Kino Flos are cool to the touch. They're portable, energy efficient and lamps can operate outside a fixture.

Visit the Kino Flo website to find out more about True Match lighting.

Image captured with 8ft Megas as shown.

KINO FLO
LIGHTING SYSTEMS



Sun Valley, CA • Ph 818-767-6528 • Fax 818-767-5912

Love on the Rocks



Veteran cinematographer John Bailey, ASC uses digital video to tell a modern L.A. story with classic Hollywood style in *The Anniversary Party*.

by Rochelle Winters

Unit photography by Peter Sorel

An unblinking look at a group of very close friends, *The Anniversary Party* embraces what many consider to be the Dogma 95 movement's strongest principle: a reverence for what happens to and between actors in front of the lens. Exploring the interactions between literal and de facto nuclear families is an art that

The Anniversary Party's cinematographer John Bailey, ASC knows something about; he has photographed some of the most memorable "relationship pictures" of our time, including *Ordinary People* (1979), *The Big Chill* (1983) and *As Good As It Gets* (1997).

This time, however, Bailey didn't film an intimate drama, he captured it: Bailey shot *The Anniversary Party* in 19 days on digital video (DV). The decision to use the format was made by Jennifer Jason Leigh and Alan Cumming, the project's co-directors, co-writers and lead actors. The pair assembled a top-flight cast that includes Kevin Kline, Phoebe Cates, Parker Posey and Gwyneth Paltrow.

The Anniversary Party unfolds within a 24-hour period in a luxurious Hollywood Hills home. Sally (Leigh), a film actress whose career is on the wane, and Joe (Cumming), a rising British novelist who is about to make his film-directing debut, are a recently reconciled couple who invite their closest friends to their home to celebrate their sixth anniversary. During the course of the evening, many of the guests' privileged lives are laid bare by the questions that now nag at many successful Generation Xers: whether to have children, whether their relationships are healthy, and whether they are self-destructing for the sake of their careers.

The all-revealing reunion film is a time-honored genre, and Bailey says shooting *The Anniversary Party* gave him a chance to pay homage to one of his favorite motion pictures, Jean Renoir's *Rules of the Game*, as well as revisit some of the themes explored in *The Big Chill*, albeit for a new generation. *The Anniversary Party* will undoubtedly also draw comparisons to a more recent feature that probes the dark side of familial relations: *The Celebration* (1998). Directed by Thomas Vinterberg, one of Dogma's found-



ing prophets, *The Celebration* was shot on DV in complete obedience to the movement's 10 cinematic commandments.

Although Bailey, Leigh and Cumming agreed that tape was the appropriate medium with which to tell their story, they didn't want their film to have the same rough, home-video feel as Vinterberg's. "I think that *The Celebration's* filmmakers made a brilliant choice," says Bailey, "but it wasn't appropriate for us. We did want our film to feel intimate and somewhat informal, and shooting on DV accomplished that. In fact, one of the selling points that Jennifer and Alan used to gather together such an incredible cast for an extremely low-budget movie was to say, 'Hey, it's kind of low-key, it's no big deal.'"

The trio behind the camera settled on a style that incorporated some of the approaches and stylistic tricks of the Dogma movement without surrendering to its demand for a totally no-frills aesthetic. Bailey points out, "Because of the general indulgence of our characters and the kind of house we decided to shoot in

— a very beautiful, mid-20th-century home with clean and classical lines — the complete Dogma aesthetic would have been in visual conflict with the characters and the lifestyle we were interpreting. While we wanted the picture and especially certain scenes to have the spontaneity and manic quality of a lot of Dogma films, we also wanted it to have a classical, controlled look. That's why we took a hybrid approach."

To achieve the highest-quality imagery possible on DV, Bailey tested three cameras: the Sony PD-150, the Canon XL-1, and the Sony DSR-500. He settled on the Sony DSR-500 because of its $\frac{2}{3}$ " 16x9 chip, which was closer to the 1.85:1 aspect ratio in which the film would be ultimately be released. Bailey chose to shoot in the PAL format because of the higher resolution it offers — 100 more lines per frame. He selected two lenses, a Canon short zoom and Fujinon long zoom.

Nearly all of *The Anniversary Party* was photographed in one location: a modern, 1950s glass house designed by architect Richard

Opposite and this page: The recently reunited Joe (Alan Cumming) and Sally (Jennifer Jason Leigh) invite friends and neighbors to their Hollywood Hills home to celebrate their six rocky years together in *The Anniversary Party*.

Love on the Rocks

Neutra. Aware that the structure would present more than its share of photographic challenges, Bailey and Leigh (who did most of the scouting with the cinematographer) chose it because it was a potent symbol, a visual metaphor for what Bailey describes as “the fishbowl world” in which the film’s characters move. “They are actors, agents and directors who live very public lives and ... dress and act as if they’re being watched,” the cinematographer says. “So it was appropriate that they live in a place where the interior meets the exterior and that we could see inside.”

The Neutra home was compo-

sitionally rich enough to sustain nearly two hours of compelling imagery, but not so elaborate that it intruded upon the relationship-driven story. The house’s Spartan aesthetic also supported the widened perspective and extreme depth of field that separates DV from 35mm film. Bailey explains, “The size of the video chip in relation to the focal length of the lenses makes DV more akin to a 16mm frame than a 35mm frame. It gives you a tremendous sense of intimacy and immediacy because everything is in focus all of the time. Even in close-ups, the background is open, and you are constantly aware of the physical

space.

“I knew these things going in and decided to capitalize on these technical tools,” he continues. “It’s the exact opposite of shooting my favorite format, anamorphic, where you use longer lenses, have a shallow depth of field and selective focus. It was exciting to explore this aspect of DV.”

Bailey established an “all inclusive” visual style for *The Anniversary Party*, an experiential look. He photographed a large portion of the action in two-shots and group shots, and he meticulously composed and balanced the architectural elements, which always had a strong presence in the frame. Aware of the potential alienating effect of the wide-angle lenses he was using, the cinematographer took great care not to set the camera too close to his subjects.

Nevertheless, he got trapped a few times. Because the movie was photographed in a practical house rather than on a soundstage, walls could not be moved to accommodate DV’s broad field of view. In addition, many of the film’s scenes were set in very small areas. One sequence in which Joe and a party guest (Mina Badie) search for a CD was literally staged in a closet. Bailey had no choice but to shoot their conversation in single shots with a 5mm lens, instead of framing in two-shots or over-the-shoulders.

As the cinematographer expected, lighting the Neutra house — especially for night scenes and camera moves — was a nightmare because of its floor-to-ceiling glass walls. He filmed with two or three cameras at a time, and had to hide all of them along with the lights and their reflections. In a nod to the *Dogma* aesthetic (and a concession to the architectural constraints), Bailey kept the lighting design simple. He used 2’ and 4’ Kino Flos almost exclusively, employing HMIs for some daytime sequences. Because it was impossible to hang the fixtures

Right: Leigh and Cumming, who co-wrote and co-directed the film, stand by as cinematographer John Bailey, ASC (at camera behind Leigh) and his crew prepare to film a scene. Bottom: The couple opens a gift from one of Joe’s old flames (Jennifer Beals).



And the winner is...

Cinematographer.com

Content and Connections for the Cutting Edge

Updated Daily

News Features Jobs

for the latest on the ASC Award Winners
and those who support the craft.

Love on the Rocks



Skye (Gwyneth Paltrow) and Levi (Michael Panes) are among the search party that takes to the hills when Joe and Sally's dog runs away.

from the ceiling due to its tongue-and-groove appointments, Bailey removed the fluorescent tubes from their housings and taped them to a series of hiding places. "First assistant Matt Moriarty and camera operator Anette Haelmigk did lots of draping [in black], and the camera crew walked around as if they were participants in some kind of black mass," Bailey recalls. "We set the lights in odd places: we taped them to the ceiling, to the sides of tables, to the floorboards. Sometimes I walked around with a tube in my hand, like a *Star Wars* lightsaber, and maneuvered it up and down for fill light or bottom key light."

Bailey left the lamps bare for most of the scenes, with one notable exception: the after-dinner toast during which the guests share their thoughts and best wishes with the anniversary couple. For that sequence, he wrapped the Kino Flos with varying degrees of Rosco CTO gels to cast a candle-like glow.

For day scenes, the cinematographer made available light the key light and balanced it with minimal fill. Although this approach meant relinquishing some freedom to fine-tune, it only presented a significant

problem in one scene, a charades sequence that is played against a background of floor-to-ceiling windows.

Bailey had ordered a special, oversized, hard neutral-density gel to cover the hot glass, but because of scheduling conflicts he had to shoot the sequence a week ahead of schedule, and the gel wasn't ready. The cinematographer instead used all of the lights he could to balance the interior with the exterior, but they weren't enough. "I could see on the monitor just how much of the picture was burning out: about two stops," he recalls. "I decided that it was acceptable, although it was more than I would have liked. In video, unlike film, if you overexpose and exceed 100 IREs, you end up with pure white. And there is nothing you can do to retrieve the information."

Making the most of the DV setup's contrast range, which Bailey had tested at between four and five stops, was central to his lighting concept. As the party wears on and relationships begin to unfold and unravel, the imagery grows increasingly stark and low-key. *The Anniversary Party* is at its most schematic in the middle of the night,

after the guests ingest the drug Ecstasy, which leads them to reveal all of their dark secrets. Bailey's design was a gamble, given the characteristics of the video curve at the low end and the resistance of fluorescents to directional control.

He notes that no matter how low he set a Kino Flo's output, no matter how remote the location of a lamp within a room, the light spilled into every corner and created visual information on the DV tape. "I don't know if you can demonstrate this technically," he explains, "but it's my feeling that video tends to fall off more slowly than film in the shadow end, so it's harder to achieve real black. If there is any light at all, the dark end reads for a long time. Maybe not well, but there is detail there. I think that the inherent greater latitude in film is at the high end, rather than in the dark areas."

In another nod toward simplicity, Bailey chose not to use any high-tech camera mounts. He shot *The Anniversary Party* mostly on static pedestals and dollies, and used a wheelchair for many of the moving sequences. When he wanted a more fluid look, he went handheld rather than employing a Steadicam, which he deemed too slick for the picture's forthright style.

Unlike *Dogma* filmmakers, Leigh, Cumming and Bailey chose their handheld moments carefully. They used the technique to unsettle viewers, to isolate events and heighten their resonance. During the toast scene, for instance, Bailey shot all of the testimonials from sticks and high hats except for the final one, when Joe's former college roommate pipes up and delivers an unwittingly embarrassing speech. He not only alludes to having had a sexual relationship with Joe, but he also congratulates Sally for being cast in a role that has actually gone to another guest, the much younger Skye Davidson (Paltrow). "We wanted to make it apparent that he had let the

cat out of the bag," Bailey says, "so we did exaggerated handheld movements, dipping up and down and moving all around. Just as the young man is uncomfortable talking about Joe and outing him, it's also clear when you cut to Sally and Joe and everyone in the audience, as they are all leaning over and whispering to each other, that a very awkward, self-conscious revelation has taken place."

The filmmakers juxtapose the look of static and handheld cameras even more incisively later in the picture, when Joe, Sally and their guests comb the nearby hills for the couple's runaway dog. The sequence begins with a smooth long shot (photographed from a dolly) of Skye and her new friend Levi (Michael Panes) walking around and searching for the dog. The camera moves in for a two-shot of the pair's playful banter about marriage and Shostakovich. Via a rough jump cut that magnifies the change in mood, the scene is replaced by a wide shot of Joe and Sally standing on a precipice, calling for their dog and launching emotional salvos at each other. Bailey filmed the pivotal scene handheld. "It's very shaky and abrupt, done consciously in Dogma style, because the scene is really about all of the ugly truths and untruths of Joe and Sally's marriage being put on the table, and about how their relationship is actually falling apart," Bailey says. "We wanted the sequence to be extremely disturbing, not only dramatically but also visually."

Another marked transition follows that scene, this time cutting from the dusty mountainside to the dreamlike, underwater world of the couple's pool, where a few of the Ecstasy-fueled guests are playing. Unbeknownst to most viewers, another kind of shift also takes place — from DV to Kodak Vision 320T 5277. Bailey notes that this is the only scene in *The Anniversary Party* that was photographed on 35mm film. "We could not shoot true slow

CAMERA TRACKING SYSTEMS · SPECIALIZED CAMERA SYSTEMS · REMOTE HEADS
TELESCOPIC CRANES · CAMERA CRANES · MOTION CONTROL UNIT



GOCAM



MOBILE ADVANCED TECHNOLOGY

SPECIALIZED REMOTE CAMERA SYSTEMS
FOR FILM+TV PRODUCTION IN EUROPE



FLYCAM

www.mat-pov.com ★ phone +49(0)221/179 26

Cooke

OPTICS SINCE 1893

www.cookeoptics.com

Cooke Optics Ltd, England. Voice: 44-116-264-0700. Fax: 44-116-264-0707
Canada, South America, U.S.A. Voice: 973-335-4460. Fax: 973-335-4560

9.6mm T2.1 ELITE NO DISTORTION NEW LINE FILTERATION INSIDE ELITE WIDE ANGLE

35MM FORMAT LENSES

9.6mm T2.1

12mm T2

14mm T2

Agents:

Canada:

T.+1416-461-3411

F.+1416-461-4869

Korea:

T.+82-2-3444-2229

F.+82-2-3444-2224

Taiwan:

T.+886-2-2331-1191

F.+886-2-2382-2051

Brazil:

T.+55-41-332-0200

Available at:

SLOW MOTION

Los Angeles, USA

Tel.: (818) 846-4365

Fax: (818) 846-4359

visit our website: www.slowmotioninc.com email: slowmotion@earthlink.net



Love on the Rocks



Bailey (left) lines up a shot in the Richard Neutra house that served as the film's practical location.

motion in video, so we decided to use Super 16," he recalls. "But the day the scene was scheduled, the underwater housing for the Super 16 camera was not available, so we had to shoot it in 35mm at 40 fps."

Three party guests are lolling

about underwater, having the kind of sensorial experience that only happens with drugs. As two women perform balletic moves, Mac (John C. Reilly) becomes so transfixed that he begins to drown. The film cuts back and forth between the pool floor and the poolside, between Mac's struggle for life and efforts to save him, and between 35mm and DV. To ease the visual to-and-fro, Bailey planned to scan the underwater sequences into a video environment and render them back to film. When he tested the process, however, the results were less than acceptable. As a result, he finished the 35mm scenes in a film environment and integrated them with the DV footage after it was transferred to film. (The film was finished on Kodak Vision Premier stock.) "It was one of those fortuitous accidents that turned out to be so good," he notes. "Initially, I shot negative only for slow motion.

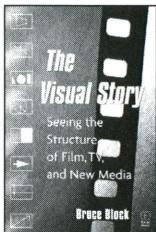
But because of the startlingly fluid and sensual feel that film has over video, it made the dreamlike sequence even more so."

The final scene of *The Anniversary Party*, a wide shot of the wayward dog returning home, served as Bailey's litmus test for DV's capabilities. It was filmed on a bright, sunny day that tested the latitude and flexibility of the medium. The contrast range between the hot pool deck outside and the inner recesses of Joe and Sally's house was extreme, and Bailey wanted to see if he could capture some detail indoors. "I took every HMI and fluorescent that I had and hid them behind every piece of furniture I could to see if I could record any information," he says. "The final image was barely readable, but even the little detail we captured was surprising, because I didn't think we would be able to see anything."

All in all, Bailey was "amazed"

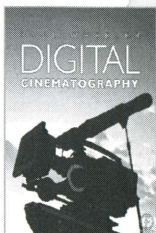


Look what Focal Press has to offer



The Visual Story
Seeing the Structure of Film, TV, and New Media
Bruce Block

Offers a clear understanding of the relationship between the story/script structure and the visual structure of a film or video



Digital Cinematography
Paul Wheeler

A practical on-the-set tool that provides a step-by-step guide to high-end digital camera work



Film Music
Mark Russell & James Young

Third in the popular Screencraft Series, 14 of the world's best known film composers discuss their craft and sound. This book includes a CD containing sample music from each composer.

HOT OFF THE PRESS!!
Request our new
2001 catalog

Visit our website at
www.focalpress.com

Sign up for membership
and take **20% off** your
first online order, plus
receive free shipping

Offer Code
FS08

at the quality of *The Anniversary Party* when it was rendered to film. Nevertheless, he is also keenly aware of how much detail was sacrificed by shooting on DV rather than 35mm film. "Given the current technology, I don't think that DV is appropriate if you're trying to capture images that have fine detail, grand scale or real subtlety in color or lighting," he observes. "It was a fine choice for *The Anniversary Party*, though, because our film was photographed mostly in medium shots and close-ups, and the few wide shots worked out okay."

He emphasizes, however, that even if a project is an intimate story that doesn't require meticulous visual detail, DV isn't always the right choice. "[In terms of the format,] you are dealing with so little real, convincing knowledge and so much speculation," Bailey notes. "Everyone has his own, very strongly articulated opinion about what cameras, what



A pair of Joe and Sally's friends (John Benjamin Hickey and Parker Posey) enjoy a contemplative moment while blissed out on Ecstasy.

format and what rendering techniques you should use, but nobody really knows for sure because it's all so very subjective. In the film world, you have the benefit of the fairly long and stable development of technology. But in the video world, the infor-

mation curve is so fast and the technology is changing so rapidly that you can do something and feel fairly grounded, and one year later everything is completely different." ■

Create a 35 mm look with P+S

MINI 35 Digital

Use of film lenses and focussing screens gives better images in mini DV format for TV spots, internet applications, commercials, presentations...

- Depth of field and focus is exactly the same as with a 35 mm film camera
- Can use all PL-mounted 35 mm lenses



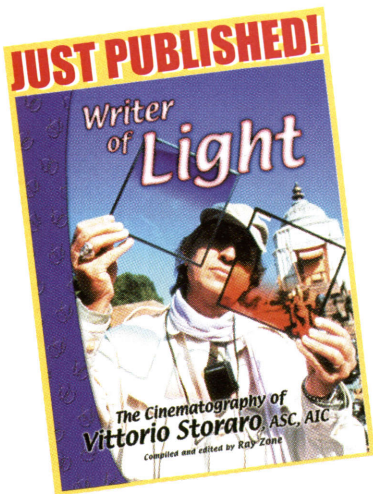
DIGITAL FILM



P+S TECHNIK®

P+S TECHNIK GmbH · Munich
Fax ++49 89 45 09 82 40 · Tel. ++49 89 45 09 82 30
E-mail: Info@pstechnik.de · www.pstechnik.de

Member of
DAS WERK AG

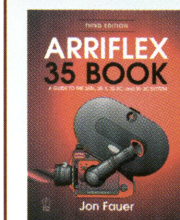
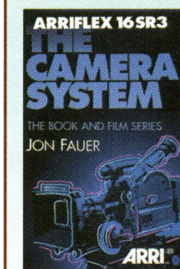
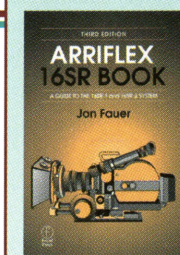
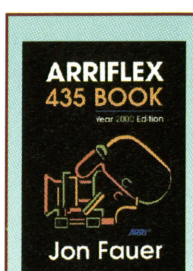
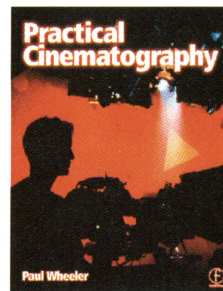
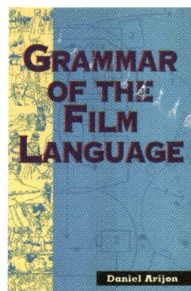
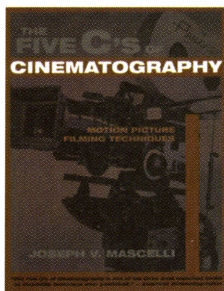
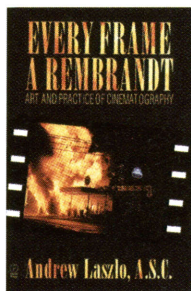
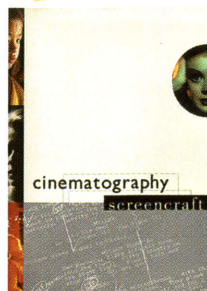


THE AMERICAN SOCIETY OF CINEMATOGRAPHERS AND
AMERICAN CINEMATOGRAPHER MAGAZINE NOW PRESENT

Books & Videos

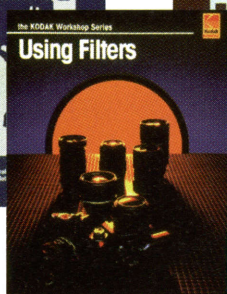
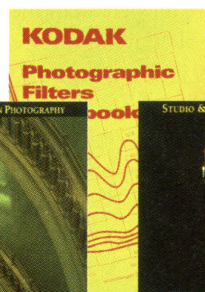
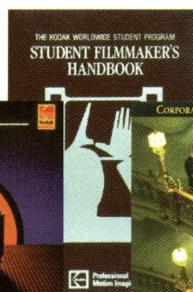
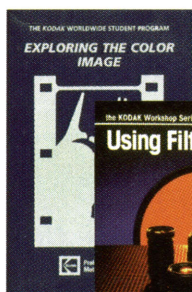


THE ASC IS PROUD TO OFFER AN EXCLUSIVE COLLECTION OF BOOKS
AND VIDEOS SPECIFIC TO THE INDUSTRY OF CINEMATOGRAPHY.



ARRI

Kodak



First Light Video



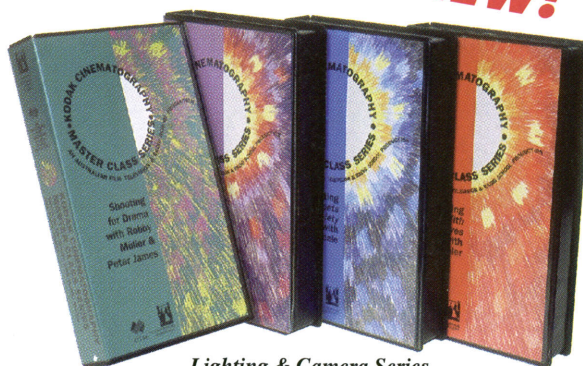
**KODAK CINEMATOGRAPHY
MASTER CLASS SERIES**

Also Available from First Light Video



See order form for a complete listing.

NEW!



Lighting & Camera Series

To order, visit our online store at: www.cinematographer.com

Phone orders: (800) 448-0145 us (323) 969-4333 all other Fax orders: (323) 876-4973

Mail orders: AMERICAN CINEMATOGRAPHER • P.O. Box 2230 • Hollywood, CA 90099-5294



ORDER FORM

When in
Hollywood come
visit us at the
ASC Clubhouse
1782 North Orange
Drive, Hollywood,
CA 90028

Mon– Fri
10 a.m. – 4 p.m.

See website
or call for a
complete listing
of titles and
other products.

SHIPPING & HANDLING CHARGES:

Item	U.S.	Each addl. Outside U.S.
Books	\$5.00 \$6.00	\$1.00 \$5.00
Videos	\$5.00 \$6.00	\$1.00 \$5.00

Your order can be received
within 2-3 business days
for an additional \$8.00,
U.S. ONLY.

TITLE	ITEM	QTY.	UNIT PRICE	TOTAL PRICE
ARRI — Arriflex 435 Book - Jon Fauer	Book		\$42.00	
ARRI — Arriflex 16SR Book - Jon Fauer	Book		\$38.00	
ARRI — Arriflex 16SR3 Book & Film Series - Jon Fauer	Book		\$78.00	
ARRI — Arriflex 35 Book - Jon Fauer	Book		\$44.95	
KODAK — Exploring the Color Image	Book		\$24.95	
KODAK — Student Filmmaker's Handbook	Book		\$21.95	
KODAK — Photographic Filters Handbook	Book		\$14.95	
KODAK — Kodak Color Print Viewing Filter Kit	Book		\$29.95	
KODAK — Using Filters	Book		\$14.95	
KODAK — Corporate & Location Photography - Gary Gladstone	Book		\$29.95	
KODAK — Studio & Commercial Photography - Jack Reznicki	Book		\$29.95	
ASC Press — Writer of Light, Vittorio Storaro, ASC, AIC - Ray Zone	Book		\$34.95	
ASC Press — American Cinematographer Video Manual - 3rd. edition.	Book		\$49.95	
ASC Press — American Cinematographer Film Manual - 7th edition, pbk.	Book		\$29.95	
ASC Press — Anton Wilson's Cinema Workshop - 4th edition	Book		\$19.95	
ASC Press — The Cinema of Adventure, Romance & Terror - George E. Turner	Book		\$29.95	
Cinematography Screencraft - Peter Etteggui	Book		\$37.00	
Grammar of the Film Language - Daniel Arijon	Book		\$29.95	
Every Frame A Rembrandt - Andrew Laszlo, ASC	Book		\$34.95	
The Five C's of Cinematography - Joseph V. Mascelli	Book		\$29.95	
Practical Cinematography - Paul Wheeler	Book		\$34.95	
Kodak Cinematography Master Class Series:				
Lighting "Dances With Wolves" with Dean Semler	Video		\$89.95	
Studio Lighting: A Comparative Workshop with Don McAlpine & Denis Lenoir	Video		\$89.95	
Location Lighting with Geoff Burton	Video		\$89.95	
Lighting "Dead Poet's Society" with John Seale	Video		\$89.95	
Shooting for Drama with Robby Müller & Peter James	Video		\$89.95	
Shooting for Fantasy with Sacha Vierny & Denis Lenoir	Video		\$89.95	
Shooting for Realism with Allen Daviau & Sacha Vierny	Video		\$89.95	
Shooting for Black-and-White with Allen Daviau & Denis Lenoir	Video		\$89.95	
SPECIAL DISCOUNT — 8 program series (Save \$140.60)	Videos		\$579.00	
Lessons in Visual Language Series:				
Shot Sizes and Framing Faults	Video		\$49.95	
Framing	Video		\$49.95	
The Third Dimension	Video		\$49.95	
Lenses and Perspective	Video		\$49.95	
Movement and Moving the Camera	Video		\$49.95	
Orientation of the Camera	Video		\$49.95	
Image and Screen	Video		\$49.95	
Editing	Video		\$49.95	
Rhythm	Video		\$49.95	
Music	Video		\$49.95	
<i>Incubus</i> , starring William Shatner, director of photography Conrad Hall, ASC	DVD		\$29.95	

Payment: ☐ Payment Enclosed Charge my: ☐ VISA ☐ M/C ☐ AmEx

Card # _____ Exp: _____

Signature: _____ Phone: _____

Please Ship to:

Name: _____

Address: _____ Apt.# _____

City _____ State _____ Zip _____

Phone: _____ Country _____

Subtotal
Sales Tax
(on Subtotal)
(CA residents 8.25%)

Total Shipping
TOTAL

American
Cinematographer
The International Journal
of Film & Digital Production Techniques

Mail Orders to: AMERICAN CINEMATOGRAPHER, P.O. Box 2230, Hollywood, CA 90099-5294
Phone orders: (800) 448-0145 U.S. Only, (323) 969-4333 All others ♦ Fax orders: (323) 876-4973
Allow 6 weeks for delivery outside the U.S. ♦ U.S. currency only. ♦ 30 day money back guarantee on books only.

A Big Bang in the Bahamas

Cinematographer Daniel Pearl adds sizzle to “She Bangs,” a jubilant video featuring song-and-dance sensation Ricky Martin.

by Bob Fisher

If you were writing the history of music-video cinematography, Daniel Pearl would star in the first chapter. Pearl won the first MTV cinematography award in 1984 for The Police’s “Every Breath You Take” and became one of the form’s defining artists during the dawn of the MTV age. Since those days, he has compiled more than 400 music-video credits, and still represents the genre’s cutting edge.

Asking him to select a favorite recent video is like convincing a proud parent to select his or her favorite child. After reviewing half a dozen videos, Pearl zeroes in on “She Bangs,” a Ricky Martin performance that was directed by Wayne Isham and produced by Dana Marshall. Pearl and Isham’s previous music-video collaborations have garnered 17 MTV Award nominations and six MTV Awards; they include ’N Sync’s “Bye, Bye, Bye,” Aaliyah’s “Try Again,” Will Smith’s “Miami,” Seal’s “Don’t Cry,” Boyz II Men’s “Water Runs Dry,” and Michael Jackson’s “You Are Not Alone.”



“She Bangs” was filmed in and around the Atlantis Casino and Resorts on Paradise Island in the Bahamas. It was an encore appearance at the location for Pearl, who had photographed a package of commercials celebrating the opening of the resort some 18 months earlier. “There is a beautiful lobby with Gothic columns that incorporates a gorgeous rotunda with a view to the

outside,” he says. “The site also features what may be the world’s largest aquarium. It meanders all over the property and leads to an artificial archaeological dig based on the mythology of the lost civilization of Atlantis. That area has an 8-foot-high ceiling and no obvious niches for hiding lights.”

Marshall told Pearl that the video would involve a lot of under-



water shooting. "That was a bonus," Pearl volunteers, "because I love scuba diving. The concept called for a lot of shots with Ricky filmed underwater, including many against a greenscreen. It's a different look, and that's always important with music videos because our audience expects to see new looks. We composited those elements with background plates."

In addition to his music videos, Pearl has shot 18 narrative films and hundreds of commercials, but shooting greenscreen elements underwater for "She Bangs" was, surprisingly, a first for him. To prepare, he shot tests in a Los Angeles swimming pool with an underwater dancer. "Some effects houses try to get you to shoot the stock they prefer for separations," he says, "but I was more interested in making Ricky look great. Sometimes we were going to be shooting through 30 to 40 feet of water. I wanted to know how the color of light was affected by its passing through that much water, and how different films would react."

Pearl decided to test the 200- and 500-speed Kodak Vision tungsten stocks (5274 and 5279, respectively) and the Vision SFX tungsten film, a 200-speed special-purpose emulsion designed for shooting clean blue- and greenscreen separations. The disadvantage of the SFX stock is that it costs about twice as much as other Vision stocks, and on a typical video for Pearl, his shooting ratio runs as high as 60:1. In his conversations with Isham, Pearl



discovered that the director was thinking about shooting some underwater elements at 120 fps, which would eat up even more light and film.

The tests produced sharp images of the dancer in the foreground, and artists at the Los Angeles-based effects house Asylum were able to pull clean separations with all three film stocks. They were aided by the fact that Pearl shoots all of his videos in the Super 35 format, which provides an image area that is 25 percent larger than that of the standard 35mm format. He carried all three stocks to the Bahamas, though, because he was basically making educated guesses about lighting based on his memory of working there before.

Isham hadn't yet seen the locations in person when he designed the video's visual strategy, but because there are no equipment-rental houses on the islands, camera and lighting packages had to be ordered weeks in advance and shipped over from Miami. "We tried to anticipate everything because it takes several days to ship gear by boat and clear customs, so we were without a life-line," Pearl remembers. "In an emergency, you can fly gear in, but it's very costly for the courier service every time you do."

Pearl ordered four 1,200-watt

Par HMI units, a bank of 4-by-4 daylight Kino Flos and HydroFlex housings to light the actors and greenscreens underwater. His camera package included two Arri 435ESs, an Arri III with a set of Cooke S4 prime lenses (ranging from 14mm to 100mm), and a set of Zeiss high-speed primes (from 16 to 100mm). The Camera House in Burbank provided various Zeiss specialty lenses.

Isham arrived about four days before the shoot and began scouting locations. Pearl joined the director two days later. The cameraman shot some tests in the greenscreen tank with a digital-video camera to give Isham an idea of what it would look like inside.

Pearl was able to take his core crew from Los Angeles, including his regular key grip Chet Spinney and gaffer Tim Magaraci. At the last moment, Pearl lost his underwater cameraman, but he had already planned to oversee the shooting of Martin's underwater scenes himself. Additional underwater shots were assigned to second-unit director of photography Pete Zuccari. Steadicam operator Jacques Jouffret signed on as another key member of the crew. All of the assistant cameramen came from Los Angeles, and the rest of the crew was recruited from Miami, where Pearl often works.

Opposite page: Martin shakes his bon-bon in the rotunda of the Atlantis Casino and Resort in the Bahamas. This page: Martin wades into the surf before diving into the depths. Cinematographer Daniel Pearl blasted 12Ks into a large aquarium to simulate sunlight as the pop singer swam toward an underwater nightclub.

A Big Bang in the Bahamas



Above: Martin goes from wet to dry as he steps into the club. Below: Martin livens up the club with a display of dance fever.

The four-minute video was filmed during three very long days. The opening sequence is a day-for-night shot on the beach and in and under the water. Pearl used the Vision 200T 5274 film and “a pack of bluish-purple filters, a little diffusion and a fog filter” to create the night effect. “I wanted to shoot it at sunrise, but we filmed in the greenscreen pool all night and into the early morning hours. There’s no textbook solution when you’re shooting day-for-night in that situation. You trust your instincts and rely on your experience to choose the right combination of filters.”

Pearl says that shooting day-for-night in direct sunlight offered one advantage: “The hot light was fantastic when we were shooting underwater, because we were getting ripples from the swimmers in that sequence. The sequence opens with them walking on the beach. They go into the water, begin swimming and then go underwater. Once underwater, the second unit picks up as they approach a half man/half octopus [a CGI element added by Asylum] and mermaids at the door of an underwater nightclub, which they enter.”

In one effects shot, a mermaid uses her tail to slap Martin, who then seems to torpedo through the air at a rapid pace. Pearl explains that this was shot underwater, and a rope tied around Martin’s body was

used to pull him six to eight feet. Asylum artists later digitally removed the rope.

There are scenes in the underwater club where greenscreen images of Martin are composited with underwater shots of the mermaid swimming around him. Pearl and Isham wanted to isolate Martin so the mermaid could swim behind him. That shot consists of several layers. Pearl filmed Martin in front of a greenscreen on dry land and the mermaid underwater. The other people in the club are on a background plate. “When we shot underwater sequences at night, we had big 12Ks blasting through the water to give us the same feeling as the sunlight,” the cinematographer says. “I used the [Vision 200T] 5274 film and underexposed a bit without correcting the HMIs to give the light a tone that was a bit bluer. A lot of the lighting decisions you make on a shoot like this are intuitive, which is partially based on your experience. But you also have to think ahead, because you can’t execute intuitive ideas or solve unexpected problems if you don’t have the means to do it. It’s a fine balance, because you don’t want to rent lenses, lights or other gear that you don’t need; however, knowing that we would be isolated at a remote location, I brought five

extra color gels, including a nice gold color and some blues and greens. I used all of them on backlight and accent lights, which wasn’t in our original plan.”

Martin and the other underwater performers, who were weighted down to keep them from floating, had safety divers underwater with them just out of frame. When shooting stopped, a diver quickly swam in and gave them a scuba regulator. The length of each take was determined by how long the performers could hold their breaths. “I lit the underwater greenscreens the same way I would on the surface. I used the same light meters, but they were in special housings provided by HydroFlex,” Pearl says. “We had an underwater speaker system that allowed Wayne to speak with the cast and crew. I communicated with him using signals relayed on a TV monitor.”

An unexpected problem did occur in the tank. When tests were shot in Los Angeles, the water stayed relatively clear. However, sediment in the pool on Paradise Island rendered the water increasingly milky. Pearl speculates that the agitated water might have caused paint to come off the walls of the pool. The crew tried to clean the pool, but the remedy was to avoid any backlight except for what was needed on the greenscreen.



**NOW
AVAILABLE!**

ASC VIDEO MANUAL

3rd edition

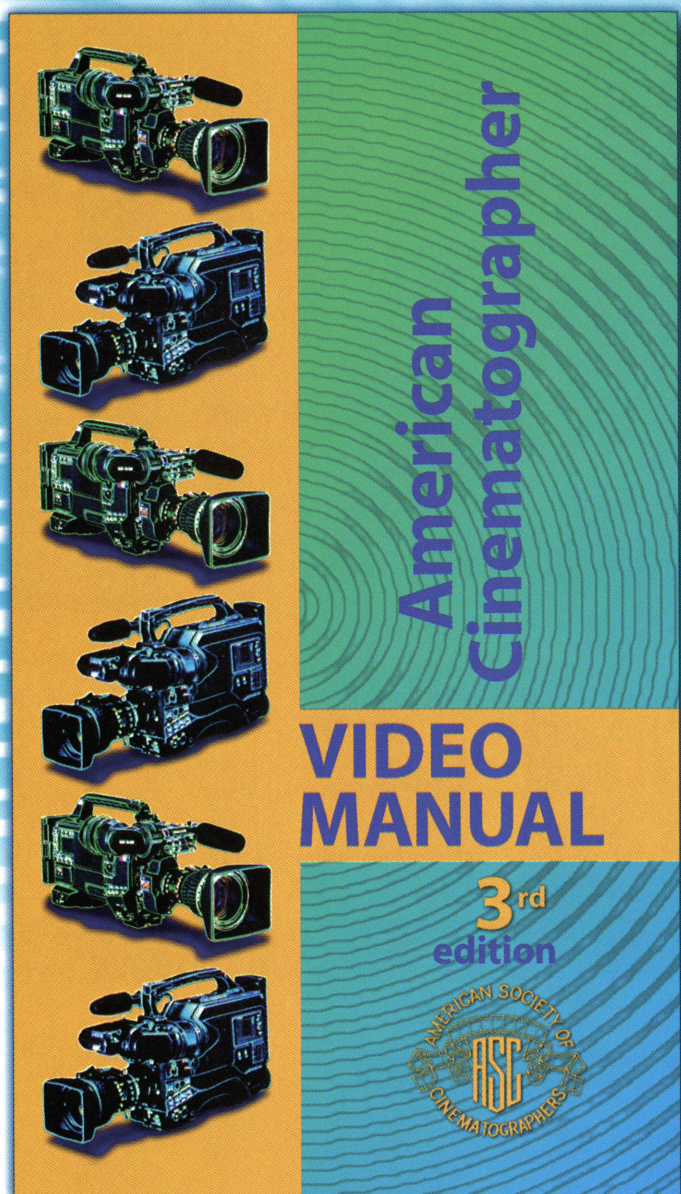
HISTORY: The ASC Video Manual, Third Edition, follows in the tradition of the earlier, highly successful video manuals published by the ASC. This new edition incorporates and updates the best segments from previous ASC Video Manuals and adds newer information about emerging digital technologies.

FIELD GUIDE: Learn how to create video productions, work with digital audio sampling, why time code is important in digital productions, selecting the right digital camera and much more. Everything for the novice right up to the pro level.

TOPICS: The Video Camera, Digital Video Formats, Camera Filters, Digital Test & Measurement, Lighting, Batteries, Digital Audio for Video -- and much more.

REFERENCE: Includes photographs, charts, diagrams, schematics and a comprehensive glossary.

ABOUT THE AUTHOR: Michael Grotticelli is uniquely qualified to edit this book. He has been covering the professional video industry for more than 12 years. His credits include: Technology/New Media Editor at Broadcasting & Cable; Editor of Television Broadcast; News /Technology Editor of TV Technology; and Managing Editor of Videography.



EARLY BIRD SPECIAL!

~~\$49.95~~ **\$39.95**

Paperback

ISBN 0-935578-14-5

464 pages

Actual size 4" x 7"

www.cinematographer.com

A Big Bang in the Bahamas

In a scene that could have been storyboarded by M.C. Escher, the pop singer warps amid a kaleidoscope of mirror effects.

"Wayne is very good at using slow-motion and high-speed effects to emphasize the emotional tone of shots," Pearl attests. "He knows exactly how much he wants me to under- or overcrank, but I always feel free to tell him if I have another idea. In this video, my only concern was an underwater scene he wanted to shoot at 120 fps. We would have blown through a 400-foot magazine in less than a minute while we made the take. Then we would have had the cast sucking air at the bottom of the pool while we were changing magazines. They weren't even wearing wetsuits."

Pearl is known for his beauty shots of divas, but what does he do when he's shooting a male star with explosive sex appeal? "You still need close-ups of the star, but they have to be more manly," he says. "With Ricky, I use a bit less light from below, a bit less fill and less catch-light in the eyes.



The resulting look has more contrast, and it's more manly than glamorous. Wayne is a stickler for cutting a strong shadow under singers' chins because they generally have well-developed vocal chords; he prefers a strong jawline, so we hide them."

When they arrived at the rotunda location, Isham and Pearl discovered that their access was limited to a window of time from midnight to 6 a.m. "That didn't totally surprise me," Pearl says, "because the hotel lobby is part of the



Grip Factory Munich

GF-6 Crane System



Remote to 7,2 m / 24'
Platform to 4,5 m / 15'

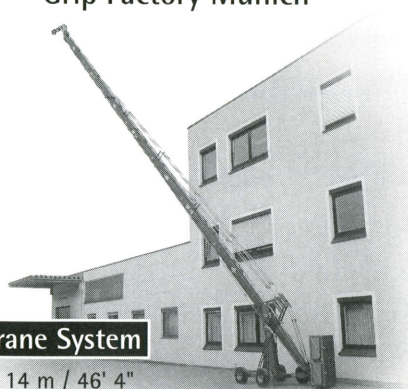
GF-9 Jib System



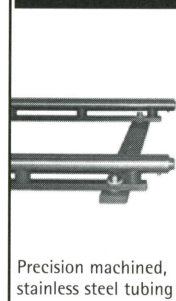
Remote to 8,8 m / 24' 2"
Rigid but lightweight,
fits on most dollies.

GF-14 Crane System

Remote to 14 m / 46' 4"
Platform to 10,3 m / 34' 4"

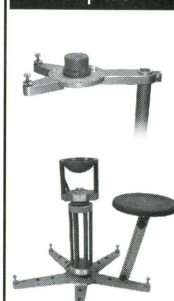


GF-Track

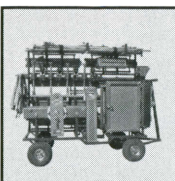


Precision machined,
stainless steel tubing
mounted on surface
hardened aluminium
support beams.
Lightweight but strong.

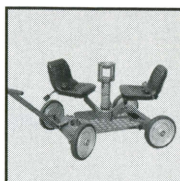
Grip Kit



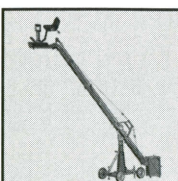
Multifunctional
camera mount.



Practical transport
solutions



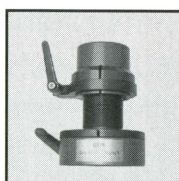
Western and
track dolly



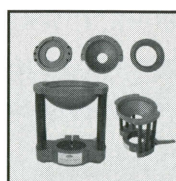
GF-6 with platform



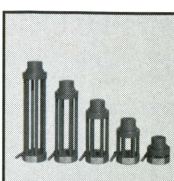
3 way leveller



Adjustable mini riser



Ball adapters



Risers

ISAIA and Company

4650 Lankershim Boulevard, N. Hollywood, CA 91602, USA

Tel.: 818-752-3104, Fax: 818-752-3105

E-mail: movies@isaia.com, Internet: www.isaia.com

The next generation in camera support.

Grip Factory Munich GmbH

Fürholzener Straße 1, 85386 Eching/München, Germany

Tel.: +49 (0)89 / 319 01 29 - 0, Fax: +49 (0)89 / 319 01 29 - 9

E-mail: info@g-f-m.net, Internet: www.g-f-m.net



about a 60-foot circumference. There were shafts of light streaming from behind the columns, and I also used a Xenon backlight aimed through a water tray as diffusion."

Martin observes himself being pampered by the club's lovely ladies.

Pearl concludes, "Music videos are a unique form of filmmaking. The intended viewer will probably see a given video 20 or more times, so each clip has to offer complex visual structure and editing. The viewers have to see things that make them want to watch the clip again and again. The kids and other people who are watching are usually visually literate, so you can't fool them. You have to keep reinventing yourself." ■

rotunda and there were always guests coming and going. I had planned to light it with a spherical helium balloon with soft light that was even in all directions. When we floated the balloon, though, we just didn't like the look. It was boring because all of

the sculpting of light on the walls was the same; the balloon cast a kind of peachy tone on the walls, and we lost all feeling of dimension. I took the balloon down and instead hid small lights around the bases of the columns surrounding the rotunda in

TITAN™ Professional Wireless Transmitter & Receiver

The first **multi-directional** Microwave Wireless Transmitter & Receiver system **broadcasting through obstacles** without desynchronization of the video picture.



Titan™ Transmitter

Titan™ is ideal for all Body-rig operators: the signal remains stable even when both the Transmitter and the Receiver are in motion.

Titan™ is very user friendly: the 5 channels are pre-dialed and accessible with the flip of a switch. No tools required.

Titan™ transmits & receives NTSC, PAL & SECAM color signals as well as Black & White.

Titan™ Transmitter and Receiver weigh 7oz (200g) each and can be easily velcroed to any camera or monitor.

FRANCE

Z.I BP 526
27135 Verneuil S/ Avre
Tel: +33 (0) 2 3232 2761
Fax: +33 (0) 2 3260 1479

USA

10700 Ventura Blvd #2A
North Hollywood, CA. 91604
Tel: 818 985 4903
Fax: 818 985 4921

transvideo®

Website: www.transvideointl.com

Email: info@transvideointl.com

Night Fever



Thomas Kloss brings his storytelling skills to “The Call,” a Backstreet Boys video that recently earned the cinematographer his second consecutive MVPA Award.

by John Pavlus

Mixing equal parts chase thriller, love triangle and action movie in a span of four minutes, the video for The Backstreet Boys’ single “The Call” is an ambitious piece by any standard. With assembly-line “boy bands” now *de rigueur* on MTV, “The Call” attempts to distinguish The Backstreet Boys by eschewing robotic dance routines in favor of narrative characterization.

The project reteamed acclaimed director Francis Lawrence with cinematographer Thomas Kloss; they had previously collaborated on clips for Jennifer Lopez, Third Eye Blind and Aerosmith. “We wanted this video to look like a movie,” says Kloss. “The way Francis explained it to me was that he wanted edgier, storytelling-style photography, without trying to glamorize the guys like we would do

with Jennifer Lopez. We wanted them to look much more mature, so the photography was based on very simple but very strong graphic framing and lighting.” The approach appears to have worked: “The Call” was the number-one video on MTV’s Total Request Live immediately upon its release, and Kloss’s work earned him his second consecutive Music Video Production Association (MVPA) Award for Best Cinematography (see box on p.74).

Kloss was attracted by the clip’s muscular narrative, which covers a dozen locations in downtown Los Angeles. As the video begins, a young man calls home from a dance club to inform his girlfriend that he is “going to a place nearby” and won’t be home until late. Immediately after he hangs up, a raven-haired clubber seduces him into taking a cab back to her place.

He agrees, only to have the beautiful stranger lead him on a frantic, increasingly dangerous chase through the late-night cityscape. A different Backstreet Boy portrays the hapless suitor in each segment of the pursuit, which ends with his judgment at the hands of a glowering mob led by his cheated mate. “In general, I’ve done storytelling music videos,” Kloss says. “That’s something I gravitate toward and feel better with.”

Creating a “movie” look on a music video schedule and budget—with the compounded demands of location shooting—resulted in a production pace that was significantly more accelerated than usual. “We ended up shooting for four days, averaging 30 to 40 setups in three or four locations each day,” Kloss recalls, while noting that his previous work with the director

helped relieve some of the pressure. “Part of the success I’ve experienced with Francis Lawrence is that in preproduction he’s very specific in terms of angles and lighting. There’s never a big moment of surprise when I suddenly have to relight. That’s a very efficient way of doing things.”

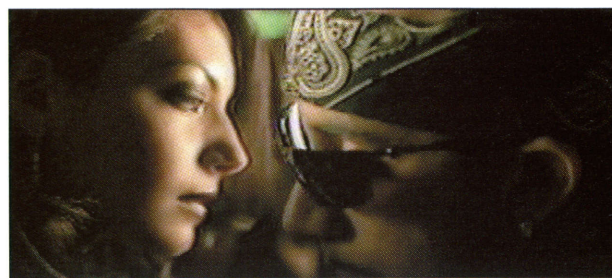
With so much ground to cover, the filmmakers decided during scouting to let the locations inform their color palette. “We didn’t try to invent an artificial look. We tried to be realistic,” Kloss explains. “Streets in L.A. have that sodium-vapor, greenish-orange look, and that’s basically what we tried to replicate. We wanted the whole thing to seem consistent, and we didn’t want to have strong colors on the walls, so we picked the locations according to that night-exterior, sodium-vapor look.” Kloss’s lighting strategy generally relied on practicals at each location for key light, with only a few tungsten-balanced supplemental sources for separation, usually gelled with ½ CTO and Lee 216 diffusion. Kloss remembers one scene when one of the Backstreet Boys runs into a traffic jam between cars: “That was shot downtown in a tunnel with all these fluorescent tubes, so we just kept that the way it was. We had light sources in the frame between the cars, but the way they were staged makes them look like [road] flares. We tried to light the scene very organically within the environment.

“The idea was to downscale the technical support, to be flexible. We decided not to use huge backlight sources or big cranes in the background; most of the time at night we shot with 1,000-watt Mole Pars. We created [the sodium-vapor look] with gels on tungsten lights — half orange or sometimes half orange with Plus Green — and we lit everything with three or four little portable generators on pickup trucks. When things become over-designed, it can sometimes take the energy out of a project.”

This approach demanded a fast stock that could produce crisp contrast without grain, and Kloss shot the entire clip on Kodak Vision 500T 5279 (except for greenscreen work, which he shot on Kodak’s SFX 200T effects stock). Lawrence wanted a 2.35:1 aspect ratio to underscore the video’s cinematic look; Kloss surmised that the Super 35 format, rather than anamorphic, better suited the shoot’s restrictions. “I think the difference between Super 35 and anamorphic pays off on the big screen, but not on a TV screen,” he says. “Also, if we had shot anamorphic, we would’ve had to use a lot more light.”

The camera package included two Arriflex 435s outfitted with Cooke S4 prime lenses, which, according to Kloss, “are very comparable with the [Panavision] Primos. If you like the look of a Primo lens, which I think is a little silkier than a Cooke lens, then it’s the perfect choice. But if you like the piece to look a bit more contrasty or have a little more bite, then I think the Cookes are the best. We tried to shoot at around a T2.8, because I think that’s where the lenses operate perfectly.” In order to maintain maximum contrast and clarity, Kloss decided not to use any lens filtration. He also preferred short focal lengths: “All of this location shooting lends itself automatically to a wider-angle photography. There are some long-lens shots in there, but you don’t notice, because it should all feel organic.”

The filmmakers streamlined their location-hopping by staging the video’s first setpiece in the bar of the Biltmore Hotel (which would also be used for later scenes) rather than in an actual nightclub. To assist the transformation, Kloss highlighted the Biltmore’s Gothic, filigreed ceiling and backlit the clubbers with pulsing laser beams. “You go into a space, look at it and say, ‘What is it that we want to photograph?’” he



explains. “We wanted the ceiling as an architectural piece to confine the space, and the laser is a lighting accessory that creates a very immediate read that this is a club. We backlit [the ceiling] with two Par 64 cans on the floor behind the crowd, and we backlit the whole scene with the laser. The combination of the green [laser] light with the yellowish ceiling had a good look. You have to use a little bit of smoke to make lasers register, but we didn’t want to make the scene hazy-looking, so we really had to ride the edge of how much smoke to use.” Kloss created additional atmosphere with tungsten-balanced Kino Flos.

Opposite page: A.J. is led deeper into a nightclub by the green glow of laser lights. This page, top to bottom: A.J. heeds the siren’s call; Brian gazes upon a billboard of the band; Nick floors it as he drives through the night; Kevin continues his quest for the elusive femme fatale.

MVPA Awards

In addition to Thomas Kloss's award for Best Cinematography, the Music Video Producers Association handed out an array of honors at its 10th annual awards ceremony, held on May 16 at the Director's Guild of America headquarters in Hollywood. Listed below are winners in other key categories.

Video of the Year: "Don't Tell Me," Madonna, directed by Jean-Baptiste Mondino and shot by Alex Barber for DNA, Inc.

Adult Contemporary Video of the Year: "Here With Me," Dido, directed by Liz Friedlander and shot by Welles Hackett for DNA, Inc.

Alternative Video of the Year: "Drive," Incubus, directed by Phil Harder and shot by Tom Marvel for A Band Apart.

Country Video of the Year: "Goodbye Earl," Dixie Chicks, directed by Evan Bernard and shot by Ramsey Nickell for X-Ray Productions.

Electronic Music Video of the Year: "Weapon of Choice," Fatboy Slim, directed by Spike Jonze and shot by Lance Acord for Satellite Films.

Hip-Hop Video of the Year: "The Real Slim Shady," Eminem, directed by Philip G. Atwell and Dr. Dre and shot by Peter Selesnick for Geronimo Films.

International Video of the Year: "Theme from Gutbuster," directed by Garth Jennings and shot by Igor Jadue-Lillo for Hammer & Tongs.

Pop Video of the Year: "Southside," Moby, featuring Gwen Stefani, directed by Joseph Kahn and shot by Kahn and Omer Ganai for SuperMega/Palomar.

Rap Video of the Year: "Bombs Over Baghdad," Outkast, directed by Dave Meyers and shot by Karsten Gopinath for FM Rocks.

R&B Video of the Year: "Didn't 'Cha Know," Erykah Badu, directed by Jake Scott and shot by Chris Soos, CSC for Black Dog Films.

Rock Video of the Year: "Judith," A Perfect Circle, directed by David Fincher and shot by Allen Daviau, ASC for a-non-y-mous.

Soundtrack Video of the Year: "Independent Woman," Destiny's Child, directed by Francis Lawrence and shot by Jeff Cronenweth for DNA, Inc.

Director of the Year: Sophie Muller, Oil Factory.

Directorial Debut of the Year: "Breakout," Foo Fighters, directed by The Malloys for Gas, Food, Lodging.

Best Art Direction: "Miss Jackson," Outkast, art-directed by David Faithfull for FM Rocks.

Best Colorist/Telecine: "Mixed Bizness," Beck, colorized by Dave Hussey for Company 3 (Propaganda).

Best Editing: "Judith," A Perfect Circle, edited by Angus Wall for Rock, Paper, Scissors (a-non-y-mous).

Best Special Effects: "Rock DJ," Robbie Williams, with effects by Sacha Carter and David White of Carter White FX.

Best Video Made for Under \$25,000: "Get Original," Black Eyed Peas, directed by Anthony Mandler and shot by Karsten Gopinath for Clever Films.



In the video's twist ending, the boys must face the music for their misdeeds.

"We sidelit the crowd from the left side, right on the edge of frame, shoulder-height on the people," he says. "We also had a lot of Kino Flos on the floor underlighting the crowd. It creates a look you're normally not used to."

After he leaves the club, the young man chases the woman through a traffic jam into a deserted Asian supermarket. The characters' frenetic aisle-dashing and display-wrecking was covered mostly with a Steadicam, and Kloss kept his lighting necessarily simple. "Since we only had four or five hours to light the place, we [wanted] to take advantage of the existing lighting. We had a prerigging crew go into the fuse panel and make sure we had control over all the circuit sections," he says. "The overhead fluorescent lights worked to our advantage because they had a little bit of a green tint. We relied on them for the key light, and we brought [Kino Flos] with us for the supplementary light in the foreground and for the faces. We [also used] Par 64s with dichroic globes, which have a cold, green tint."

The third and longest segment of the chase was shot back at the Biltmore Hotel. This time the filmmakers took full advantage of its opulent façade and palatial lobby as the protagonist tracks his quarry to one of the guest rooms. Kloss maintained his streamlined practical-based lighting strategy, albeit under increasing duress: "Lighting-wise, that [scene] is the weakest part of it. We didn't have enough time to light

it the way I would normally, [but] we got away with a compromise that's good enough to achieve what we wanted. The problem in locations like that lobby is that most of the time the wall color is too bright, so we let the practicals work the walls [so we could] focus more on the faces."

The cinematographer used the hotel's dimmer switches to bring key practicals down to a color temperature that was consistent with the video's other segments. He placed gelled Par cans behind the lobby columns for additional separation, and walked two four-bank Kino Flos along with the Steadicam "just to light the areas around the camera a little bit brighter — which sometimes works and sometimes doesn't. It really depends on which angle and how much camera movement there is. As soon as the person starts moving, the question becomes where to hide your lighting equipment."

Steadicam coverage in the Biltmore's tight upstairs corridors made this concern especially crucial, and Kloss's solution was to disregard supplemental lighting altogether. He reasons, "There was enough existing lighting, and I thought, 'I'm better off letting the camera tell the story in terms of movement, rather than restricting the camera by putting too much equipment in the shot.'"

In the final stretch of the chase, the harried pursuer is forced to follow the stranger as she hurls herself between two high-rises and crashes through a window on the

other side. He then finds himself in an empty apartment whose walls and ceiling are scrawled with ominous accusations, foreshadowing his impending comeuppance. The stunt was shot and composited using greenscreen, but the apartment's sinister ambience was surprisingly low-tech. "We saw some construction worklights lying around in the building," Kloss recalls. "When the art department came, they had five or six of these little units there. After talking to Norm Harris, my gaffer, I asked them to put them on the floor. We decided that the cheapest, quickest method would be just to lay those units on the ground, add some diffusion and go.

"In the framing, we avoided showing the floor. The whole shot was about the painted walls and ceiling. I had 15 or 20 of these open-faced worklights on their backs looking upwards, and I just put some diffusion flat on them. The advantage was that each unit was only 6 inches high, so we had this glowing floor source that lit the whole room. I thought that created a good, authentic look without being too rough or too raw."

Though involved in the post-production, Kloss didn't rely on much tweaking. "I think you should try to create your look in the way you light," he asserts. Processing was supervised by Art Tostado at CFI Hollywood; Pixel Envy handled the visual effects, and postproduction was completed at Avenue Edit for DNA, Inc. Regarding his award-winning work, Kloss is disarmingly modest. "It's very hard to say, 'This is what you have to do in order to make a good-looking video,'" he muses. "If it comes together and the project is successful and people say they like the photography, I take their word for it that the photography just did the job." ■



The Future of Film is Film!



Why shoot digital? You're a FILM maker. When you want to shoot but you have a tight budget, do what many professional filmmakers do – shoot on Pro8mm film. Pro8mm film will save you money like digital does, but it will also give you the unparalleled quality of film.



CALL ONE OF OUR PRO8MM
SALES REPS TODAY TO LEARN MORE
ABOUT WHY TO SHOOT YOUR NEXT
PROJECT ON PRO8MM FILM!

- A variety of Pro8mm cameras to choose from
- 12 of the industry's most popular Pro8mm film stocks
- Same day processing available on site
- State-of-the-art, in-house telecine suites
- Professional Pro8mm Colorists

818.848.5522

www.pro8mm.com

USA Office 2805 W. Magnolia Blvd., Burbank, CA 91505 • **tel: 818.848.5522**
London Office 1/6 Falconberg Court, London W1D 3AB • **tel: 020-7439-7008**

HD PRIME LENSES

Mid-range prime lenses for HDTV 2/3 inch cameras and SDTV systems. Acrylic matte black finish, iris scale calibrated in T stops, focus scales engraved in feet and meters, both highly visible and engraved on both sides of the barrel, when possible. Built-in 0.8" modulus gear rings compatible with studio follow focus rigs, fluid drive units and motorized control systems. 1.4x and 2x range extenders are available for increased versatility

OpTex
Dynamic Imaging

- CAMERAS & LENSES
- ACCESSORIES
- LIGHTING
- NON-LINEAR EDITING
- RENTALS
- HIGH DEFINITION
- DIGITAL

120mm Macro T4.5

300mm T3.2

200mm T2.3

150mm T3

80mm T2.8

50mm T3

40mm T3

International Distribution by OpTex
+44 (0)20 8441 2199,
fax +44 (0)20 8449 3646,
e-mail sales@optextint.com
or read more on www.optextint.com

US Sales contact ZGC:
(973) 335 4460, fax (973) 335 4560
read more on www.zgc.com

**First For
High Definition**



Crowd Control

Cinematographer
Matthew Libatique
and director
Phil Harder
redefine the mob
scene in their
video for
Matchbox Twenty's
"Mad Season."

by Stephanie Argy

Unit photography by Sarah Greene

The Matchbox Twenty video "Mad Season" portrays the band members as archetypal rock stars who must contend with a screaming mass of fans at an airport. In planning their depiction of the frenzied mob, director Phil Harder and cinematographer Matthew Libatique looked at footage as diverse as The Beatles' arrival in America and Leni Riefenstahl's *Triumph of the Will*. The pair also watched early 1970s footage of the Rolling Stones because "we wanted to capture that vibe, that whole era of rock glory when the fans seemed to go nuts," Harder says. Libatique, who has collaborated with Harder on several music videos, says that kind

of preparation is typical of his work with the director: "His goal is always to create a bit of cinema, which really motivates me."

The filmmakers employed another key visual reference for the music video: John Frankenheimer's auto-racing drama *Grand Prix*. "One of the first things Phil said to me was that he wanted to get the feeling of *Grand Prix*, especially the title sequence by Saul Bass," says Libatique. "He wanted 'Mad Season' to have that same contrast and saturation." To help achieve that look, the pair decided at the outset that they would ultimately transfer to video from a print, rather than from a negative. "Matty and I have always



believed in that, actually,” says Harder. He adds that although most people use a low-contrast print when doing a film-to-tape transfer from a print, Libatique doesn’t. “He doesn’t use any safety nets,” Harder says. “[His philosophy is,] ‘Print it, and it is what it is.’”

Although transferring from the print built in more contrast automatically, Libatique also controlled contrast through his choice of print stocks. He printed some scenes on Kodak Vision Premier print stock and others on Fuji, depending on whether a shot was overcast or sunlit. “We were dealing with a daylight shoot,” he explains, “and the sun wasn’t exactly cooperating. Fuji was my stock of choice for the video, but I used the Vision stock to increase contrast in the overcast sequences.”

The result was that the filmmakers didn’t have to do much manipulation in telecine, according to Harder. “The producer and I were there when they put the film print up [in telecine], and it looked great right off the bat,” he recalls. “They set it, and it stayed the same. I said to my producer, ‘We should definitely always invest in the film print — look at how much time we’re saving!’” Harder adds that transferring from the print helped to create a look reminiscent of old CP16 footage. “That high-con film print also signifies nostalgia,” he says. “We wanted to exploit the film texture as much as possible.”

On the first day of the shoot, Libatique had to contend with a loca-



tion that wasn’t his first choice — or even his second: Los Angeles International Airport (LAX). “I think we lost two airports [before finalizing our location],” he says. “I had planned to place the band primarily in backlight at the other two airports.” When the shoot was relocated to LAX, however, “I had to place them in frontlight because of the time constraints. I had to consider the logistics and make the best decision for the piece as a whole, rather than just considering the photography.”

Unfortunately, the Southern California sun was, for once, inconsistent, and Harder and Libatique found themselves rearranging their schedule to accommodate the light.

“We wanted to capture that vibe, that whole era of rock glory when the fans seemed to go nuts.”

—Phil Harder



One sequence, for example, was divided between the two days of the shoot. “We shot about half of the sequence on the first day, then the sun went away. When the sun popped out on the second day, we went back to it,” Libatique says. “I always hear stories about European filmmakers in the ’60s and how they were slaves to the position of the light. You rarely encounter that kind of mentality in the States, but Phil’s from that school. He’s very sensitive to where the light is, and he had no problem going back to a sequence we’d started but not finished whenever the light was good for it. It’s a dance with the sun at all times; it’s a fight with the sun at all times. You just have to place your action where you can get the best light possible.”

Libatique did have a few lights

The band Matchbox Twenty must contend with a throng of fans in their video for the song “Mad Season,” so director Phil Harder (in hip hat and sunglasses) coached the crowd and band members on how to stage a proper mob scene. This page, upper left: Cinematographer Matthew Libatique and Harder check a composition on a monitor.

Crowd Control

Pandemonium awaits Matchbox Twenty as the band, seen here with Harder, prepares to deplane in the classic manner made famous by The Beatles.



on hand for the shoot: 18K HMIs on 80' Condors. "We never keyed with them," he notes. "We just used them for backlight." He gelled the units with $\frac{1}{8}$ or $\frac{1}{4}$ CTO because "HMIs tend to render a little cold and artificial if you don't put a little warmth on them."

Libatique's main camera stocks on the "Mad Season" shoot were Kodak EXR 50D 5245 and Vision 250D 5246, which he pushed two stops to get additional grain. He employed two Panavised Arri 435s with Primo lenses, including 3:1 and 4:1 zooms. He used no diffusion on the camera. "Unless I'm shooting a face that needs it, I tend not to use diffusion when I shoot music videos," he says, adding that he occasionally uses some type of grad filter. "Going into the telecine bay with the cleanest image possible was my goal on this project."

The shoot combined some handheld camera work with structured dolly shots. "We tried to get a nice balance," says Harder. The video's cinematic touches include a letterboxed frame, and Libatique says that shooting widescreen helped convey the feeling the band members were caught in a sea of fans, even though there weren't that many people in the actual crowd. "We only had a 'sea' of people on hand for

about one quarter of the shoot," he remembers. "I think we had 350 one day, and close to 600 another day. We had to strategically place our wide shots!"

Harder and Libatique worked with storyboards, as is their custom, and as a time-saving measure the cinematographer also had the director operate a second camera. "He threw me into the crowd with the handheld camera," Harder says. "That's supposed to be the 'paparazzi look.' It worked really well, because I got pushed around and thrown out of focus!" On the

"I was interested to see how a couple of stops of push and printing on the right film stock got us the look we wanted."

—Matthew Libatique

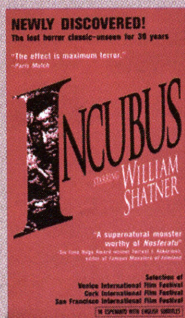
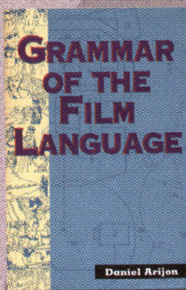
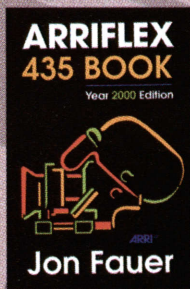
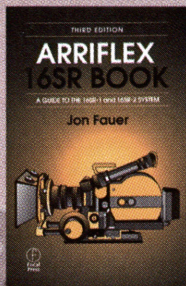
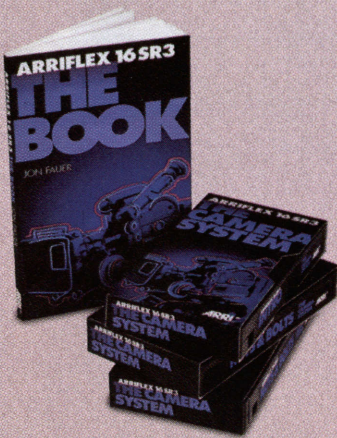
first couple of takes involving the band, actors mixed with real Matchbox Twenty fans and swarmed around Harder and the band members. Although Harder got some great footage, the crowd began to get a bit out of hand, so on subsequent takes the fans were asked to stay farther away from the performers.

Late in the video, the action turns violent when police officers attempt to control the crowd. "In the original treatment, the band gets to the safety of the limo and the police beat the fans into submission while the band sits in the limo rather helplessly," remembers Harder. But the filmmakers and producers became fearful that the scene would keep the video off the air. "In the Eighties, it seemed that we could shoot practically anything and they'd show it," Harder observes. "[But this time] the label censored itself before we started shooting."

Having recently seen *West Side Story*, Harder suggested turning the violence into a stylized dance sequence. However, he and Libatique needed to adjust their approach when shooting the scene to keep it from being an average dance sequence. "[At first,] we put the camera where someone would typically place it," Libatique recalls. After doing a shot, though, he told Harder he thought that they had lost the essence of what made the sequence cool. "Our first setup was basically for a performance-based shot. It assumed that the players would be performing to the camera like they do in rap videos. But in this video, the dancing happens within the narrative, so I felt that the dancing shouldn't dictate where the camera went." Harder listened to him. "We then tried to get more fluid, shooting up at the sky, suggesting that saturated, frontlit look of *West Side Story*," Harder says.

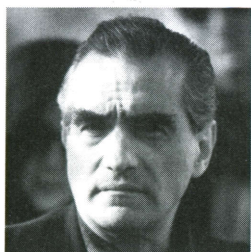
The "Mad Season" video was unusual for Harder in that it didn't

THE ONE SOURCE FOR ALL FILMMAKERS



WWW.CINEMATOGRAPHER.COM
800.448.0145 OR 323.969.4333





American Cinematographer

"American Cinematographer

is a beacon that has

illuminated the field of

cinematography and the

motion picture industry for

years, and I've been reading

it since I was a film student.

AC is the definitive publication

for cinematographers, and is

therefore very important

within the industry. It's where

you go for the unbiased,

honest, objective information

about filmmaking — where

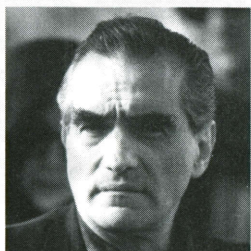
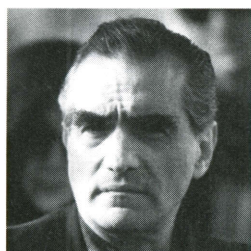
you go for the real story."

— **Martin Scorsese**

To subscribe by phone:
1.800.448.0145 (U.S. only)
323.969.4344 all areas

by fax:
323.876.4973

online at:
www.cinematographer.com



Just in case the band members forgot who they were, badges worn around their necks provided a helpful reminder.

involve any effects, which he found to be a refreshing change of pace. "It's nice to just let the cinematographer do his work and let the film print speak for itself," he notes. Libatique agrees: "I was interested to see how a couple of stops of push and printing on the right film stock got us the look we wanted. It always feels great when you aspire to a look and actually achieve it."

Libatique, who is also known for shooting features such as *Requiem for a Dream* (see AC Oct. '00), *Josie and The Pussycats* and *π* (AC April '98) says that shooting music videos gives him opportunities to test equipment that he might want to use on a longer project. "Shooting videos gives me a bank of knowledge that I can apply to longer forms," he says, adding that he also enjoys the change of pace. "A music video comes and goes so quickly — you have a finished product in three to four weeks. I don't know what other art form or craft can say the same thing." ■

Short Takes

A Bullet Prompts a Memory, and BMW Rides the Information Superhighway



The fond boyhood memory of a sandlot baseball game sticks out in the mind of a cynical writing professor (Tom Noonan), but only after he is shot in the head by a cliché-spouting bankrobber (Dean Winters, below) in the short film *Bullet in the Brain*.

Head Trip by Bob Fisher

The 14-minute film *Bullet in the Brain*, written and directed by David von Ancken and shot by Peter Konzcal, is about a man who finds himself in the wrong place at the wrong time. The man, Anders, laughs while a bank robber holds a gun to his head, and about half of the story takes place in the theater of Anders' mind as he replays a boyhood memory during the last second of his life. Among these recollections is a childhood baseball game, which unfolds in desaturated images.

Von Ancken and Konzcal were classmates at New School University in

New York, and had collaborated on a few projects before *Bullet in the Brain*. Konzcal, who cites Gunnar Fischer's cinematography in Ingmar Bergman's *Wild Strawberries* as a major inspiration, spent the 1990s compiling an impressive list of music-video and commercial credits, as well as a couple of feature credits. Last year he contributed additional photography to *Urbania* (see *AC* May '00), and he supervised the color-timing when that film's Super 16 footage was converted to digital format.

The cinematographer says he was working on another project when von Ancken faxed him Tobias Wolff's short story *Bullet in the Brain*. "He said he was planning to develop it as a short



film, and I was so affected by the story that I called him immediately," Konzcal recalls. "It's a great character study, and I knew it would give us a chance to explore visual poetry."

The professor draws the ire of the bankrobber as he continues to laugh at the criminal's lack of thoughtful discourse. A N.Y. State Council of the Arts grant of \$25,000 helped director David von Ancken get the cameras rolling. The short film marked the first time cinematographer Peter Konzcal (opposite page) had used Panavision equipment.



In the film, Anders, a cynical, middle-aged writing professor, berates a class of graduate students and then rushes to a bank to make a deposit. Two robbers follow him into the building and stage a holdup. Anders (played by Tom Noonan) laughs at the criminals' threats because they sound banal. It's a fatal mistake, and one of the robbers (Dean Winters) shoots him in the head. As the bullet enters his brain, Anders remembers a moment from a sandlot baseball game he played when he was 10. Konzcal says that reading Wolff's story immediately created images in his mind; he envisioned speed changes and began thinking about how he could fine-tune colors and contrast during digital mastering.

It took von Ancken about six months to put together funding for the short. The project became a possibility when the New York State Council of the Arts gave von Ancken a \$25,000 grant. *Bullet in the Brain* was also granted federal tax-free status by the New York Foundation for the Arts, which made backers' investments tax-deductible.

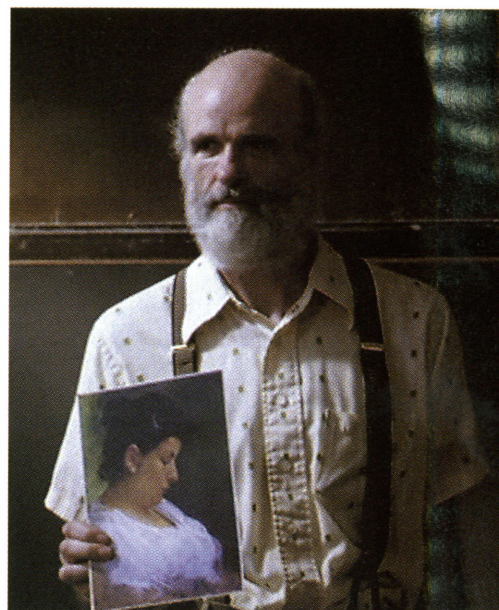
Von Ancken and Konzcal watched several films for inspiration, including Alec Baldwin's monologue in *Glengarry Glen Ross* (shot by Juan Ruiz-Anchía, ASC). Konzcal says his inspiration for the bank scene came from Dante Spinotti,

ASC, AIC's work on Michael Mann's *The Insider*; he and von Ancken liked the way the camera "crossed the line" and pulled the audience into the story. They also watched Bergman's *Fanny and Alexander*.

During preproduction, von Ancken and Konzcal walked through locations with a digital-video camera, shooting setups from different angles. "We watched the tapes and used them to develop shot lists and thumbnail sketches, which served as our storyboards," Konzcal explains.

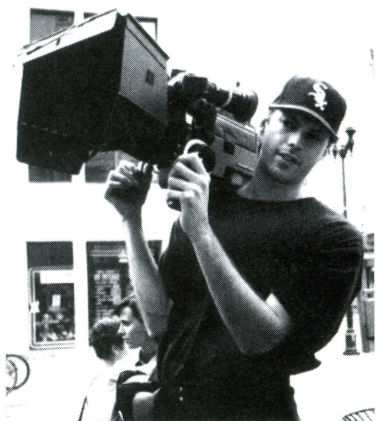
Bullet marked the first time Konzcal had used a Panavision camera — a GII with a set of older Ultraspeeds ranging from 14mm to 600mm and a 17.5-75mm 4:1 Primo zoom.

The cinematographer had one day to light and shoot the classroom scene. A bank of windows on one side of the room motivated the source light, which was provided by one 575-watt and two 1,200-watt HMIs. "We let Tom [Noonan] walk through patches of light and dark and opted for more coverage instead of perfect control of light," Konzcal says. "You could say that it's a little too dark at times, and maybe we could have gotten more light into his eyes, but our approach just felt right. We kept the camera either locked down or floating on a dolly so we could cover Anders with different shot



sizes from four positions as he walked around the room. The movement is very smooth; we wanted to get his body language. I grabbed tight close-ups of his face between takes."

In the bank, the camera is static as Anders waits in line and loudly complains about the service. For the robbers' entrance, Konzcal visually jolts the audience with a handheld camera, whose movements become increasingly disruptive. He also ramped up to 32 frames per second, amplifying the dreamlike effect.



Gaffer Ron Stone rigged hard toplight, mainly 1Ks, for the scene. "He made a real aesthetic contribution throughout the film," Konzal attests. "We work together a lot on commercials, so we had our own shorthand."

Konzal says the filmmakers made 90 shots during the two days in the bank, working with a 1,000' magazine and mainly employing 50mm and 85mm Ultraspeed prime lenses. "We want the audience to feel as though they're inside the scene, so they can feel the nervous energy and tension between Anders and the robber who shoots him," Konzal says. "The robbers are sort of like bad guys from a 1970s TV show. They speak in clichés, and Anders can't control his laughter."

When the robber fires his gun, a voice-over by George Plimpton explains how the bullet is moving through Anders' brain, and the action slows down to a glacial pace. This is followed by a rapid sequence of images: Anders' mother on her deathbed, heaps of paperwork, students, and his first girlfriend. (Cinematographer James Fidler contributed to this sequence.) The voice-over explains that Anders doesn't remember these seminal experiences — what he does remember is the baseball game.

"The inspiration for my favorite shots came from [ASC member] John Toll's work on *The Thin Red Line*," Konzal says. "We set the lens at minimum focus and walked with a handheld camera through high grass and weeds until we came to the ballfield. It's a very dreamy sequence enhanced with Soft/FX



We Make It Happen.

"Having the right gear can make a scene come alive — no matter how challenging. Musco's ability to maneuver over rough terrain and light difficult locations quickly has often made the impossible shot possible".

Nancy Schreiber, ASC

Musco makes the impossible ... possible.



Nationwide 888.988.6025 www.musco.com

Jimmy Jib TRIANGLE

Made in the USA

Starting at
\$8,235.00
(Standard jib with remote, two axis head)

- * Made Of Super Rigid, Triangular, Aluminum Tubing
- * More Stable
- * Bigger, Beefier Head
- * Extends to 30ft (9.1m) reach
- * Breaks Down To a 3ft 8in Package
- * Handles 50 lb. (22.6 kg) at 30ft reach
- * Operates Video And Film Lenses

Shown with optional Dutch Roll

Stanton Video Services Inc.
2223 E. Rose Garden Loop
Phoenix Arizona 85024
e-mail: jimjib@goodnet.com
Web: www.jimmyjib.com
Tel: 602-493-9505
Fax: 602-493-2468

Jimmy Jib Lite

\$6,143

(includes all extensions)

- * 15 lb. camera capacity
- * Weighs Only 55 lb.
- * Extends from 6ft to 18ft
- * AC or DC Operation
- * Remote Joystick Control plus Zoom and Focus
- * Breaks down to a small 3ft package



Jib Lite With Cable Drive

- * Smooth, cable operated pan/tilt head
- * Needs no electricity
- * Super dependable with quick setup
- * Anyone can operate
- * Can be extended to an 18ft reach
- * 15 lb. camera capacity

only
\$2,775
(at 6ft reach)

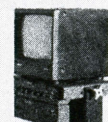


Pan Arm Controller

New

Replaces the joystick for smooth proportional Control

- * Includes Zoom and Focus
- * Can be mounted directly to jib



- * Adjustable pan/tilt ratios





The young Anders watches the baseball game in *Bullet in the Brain*. Opposite page: "The Hire," a series of short action films made specifically for the Internet by German automaker BMW, paired high-profile directors with equally accomplished cinematographers. Usually at the end of each spot, a BMW displays bullet holes like badges of honor marking the completion of another successful mission.

and 812 filters. It's the first moment in Anders' life when he realizes how words inspire him. There's a kid who says he wants to play shortstop, because 'short's the best there is.' Anders' face beams in the outfield. It's his last memory.

"It was our hardest day of shooting," Konzcal continues. "We were working with kids and a small crew. We used silks and reflectors to control the light. We shot most of our close-ups and medium shots at midday, but during the last hour of the day we got about 10 great shots. The shadows were long, and we made our wider shots [at that point]."

Konzcal filmed the "bullet in the brain" shot in Super 16 by handholding an Aaton LTR 7 camera upside-down and exposing Eastman Ektachrome 7239 color-reversal film at 3 fps while driving through the Park Avenue tunnel in Manhattan. The film was cross-processed and converted to digital format in telecine at the same frame rate. "That created images of long, streaky lights, which is how I imagined it would look if you observed a bullet on its

path through the brain," he explains. "I had experimented with exposing the film at different frame rates for another project. I told David we could probably do the sequence with a Flame or Inferno [in post], but that this method would cost a lot less. To this day, people ask me if we used a Flame!"

Technicolor handled front-end lab work, and New York's Gun for Hire provided telecine, offline-editing, sound-mixing and color-timing services. "I drew on the lessons I'd learned on *Urbania*," says Konzcal. "We had much more control in the digital suite. We could retain the look in long dissolves and fine-tune contrast, including playing with darkness and light within elements of frames."

Konzcal supervised timing with colorist Emery Anderson at Gun for Hire, where a D1 digital master was created. The finished digital file was taken to Tape House Digital Film, where Christian Zak used an Arrilaser Film Recorder to convert the files to an Eastman 5244 color intermediate.

Answer prints were made at Technicolor. "We did our main color-timing during digital mastering," Konzcal says, "but Don Ciana at Technicolor helped us get on film what we saw in the digital suite. I think this [kind of approach] is the future of filmmaking. The blacks seem blacker, the whites seem to go whiter, and there's a broad range of midtones."

Bullet in the Brain captured first prize in the inaugural Hypnotic/Universal Million-Dollar Film Festival, a joint venture between Hypnotic.com and Universal Pictures. For the contest, 25 films were posted on Hypnotic.com, a new-media film studio, and visitors to the site voted and narrowed the field to five finalists. Each finalist then pitched his project to a jury at this year's Sundance Film Festival. By winning the contest, von Ancken received a \$1 million production budget for a feature-length film that will be produced in the fall and distributed online by Hypnotic and offline by Universal.



BMW Hits the Infobahn

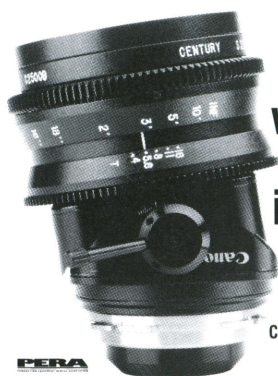
by Jon Silberg

Much has been promised about the potential of the Internet as a motion-picture delivery system, but few companies have made the kind of investment that BMW recently did. The car manufacturer put up some serious money to sponsor a series of striking and cinematic short films featuring their product. The series, entitled "The Hire," stars Clive Owen (*Croupier*) as the Beemer-driving chauffeur to an exotic lineup of characters, each of whom winds up being mercilessly pursued by a variety of enemies — who generally drive cars made by other manufacturers.

"We call these films an example of 'brand-integrated content,'" explains producer Steve Golin of Anonymous Content. The production company, which Golin runs with director David Fincher (who served as executive producer of "The Hire") is set up to exploit opportunities that might arise from developments in new media. "To be successful in our business," says Golin, "you have to think beyond the music video and the commercial. These [BMW spots] were something different — sponsored movies. We expect there to be a lot more content sponsored by brands in the future."

Though the films began running exclusively on the Web at bmwfilms.com, they will likely have a life beyond the Web on DVD, or even in theaters. Thus, their cinematic quality had to be such that they would look impressive in any venue. Golin notes that "the directors are top guys — John Frankenheimer, Ang Lee and Guy Ritchie

Photos courtesy of BMW.



**Lean on us
when you need
the best there
is in film & video
equipment**

Century Tilt-Focus Lens

Now taking reservations for the latest in film production gear...

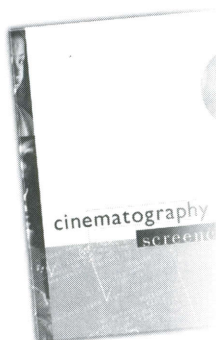
- Century Precision Tilt-Focus Lens System (available with Arri PL or B mounts)
- Arriflex Swing/Shift Lens System (PL mount only)
- Century-Clairmont Swing/Shift Lens System for today's PL mount 16mm, Super 16 and 35mm film Cameras
- Zeiss Variable Primes VP 1,2,3.
- Three complete Arri 435-ES cameras



Film/Video
Equipment Service
Company, Inc.

DENVER: 800 South Jason St. Denver, CO 80223 • 303-778-8616 • FAX 303-778-8657 • 800-776-8616

CINCINNATI: 750 Dalton Ave Cincinnati, OH 45203 • 513-723-1742 • FAX 513-723-0392 • www.fvesco.com

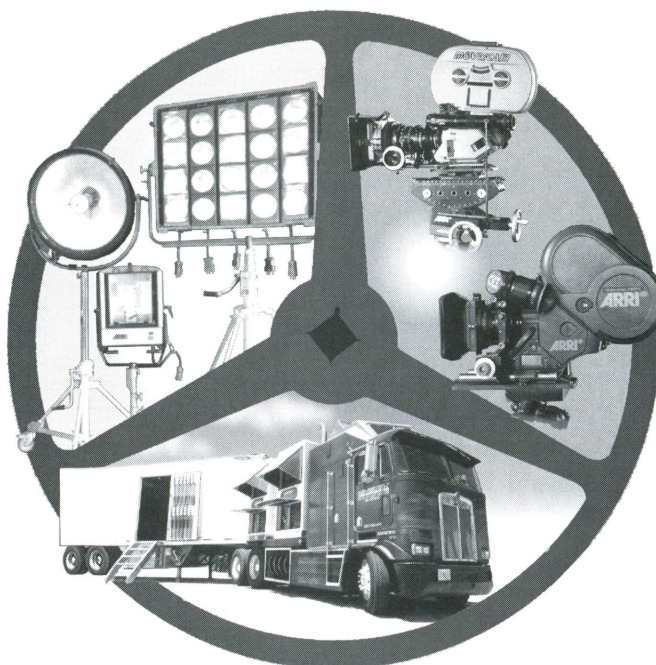


Cinematography Screencraft

by Peter Ettedgui

The 17 directors of photography profiled in this book encompass three generations of filmmaking, representing a wide range of visual styles — from *The African Queen* to *Delicatessen*. Lavishly illustrated with over 500 color pictures, 300 black-and-white photos, and numerous diagrams, this reference features informative accompanying text based on interviews with each cinematographer. This is a perfect book for practicing professionals, students, and movie buffs alike.

Softcover, 9" x 12", 208 pages \$37.00
(800) 448-0145 • www.cinematographer.com



CINEVIDEO TECH

Serving the Film Industry since 1968

Agent for Tyler Aerial Cameras & Hydroflex Underwater Gear

7330 N.E. 4th Court, Miami, FL 33138 • Tel: (305) 754-2611 • Fax: (305) 759-2463

Email: cinecamera@earthlink.net <http://www.cinevideotech.com>



Featuring one of John Frankenheimer's fortés — a car chase — the "Ambush" episode puts the BMW through its paces and tests the limits of a semi truck.

— and top directors get top cinematographers to work with them."

In the first episode, "Ambush," directed by Frankenheimer and shot by Newton Thomas Sigel, ASC, Owen's passenger, a gem courier, is pursued through a desolate canyon by hooded assassins intent on intercepting his delivery. "John Frankenheimer is one of the greatest staggers of automobile chases ever," says Sigel. "He wants cars going 80 and 90 miles an hour to create excitement, which is challenging enough to shoot. But we also had to do all of that in a location that's supposed to be in the middle of nowhere. It was in an isolated, uncivilized, not-lit part of the world."

Sigel explains that the location, a winding road inside a canyon, was almost impossible to light. "The only positions where we could put any lights were at the two ends of the small piece of road we were using," he recalls. "That meant you'd see the lights if you were going straight towards them, and you'd have camera shadow and flat light if you were going directly away from them."

Using a bright moon as the light's motivation, Sigel brought a number of Musco lights to the location and managed to find little cutouts at the end of the road that would allow him to illuminate the picture cars at a bit of an angle. "Musco trucks, which have a built-

in generator and remote-controlled lights atop a built-in crane, are fabulous instruments for lighting sports and that kind of thing," he says. "We had three of them, and we needed every one. When we found some good positions in the road, we cheated the direction of the action and had the cars going one way for one setup and the other way for another. There weren't a whole lot of different stretches of road in that canyon that would give us any room at all for the driving action and the Muscos."

Meanwhile, Sigel used very little light inside the car in order to maintain a sense of realism. "Whatever little dashboard light I put in would be just enough to help pick out some detail, but essentially I wanted to keep things more naturalistic, as if the light were coming from outside ambient moonlight. For the bad guys in the van, I took a bit of poetic license. One of them opens a door to start shooting, so I created a dome light inside the van, even though that type of light source wouldn't exist in reality. The bad guys are all wearing black hoods, so I thought it was important to see them."

Sigel shot with Kodak Vision 800T 5289 stock in the 2.35:1 aspect ratio, using cameras adapted for 3-perf frames. He explains, "[Working in 3-perf] saves money on film and gives you the widescreen aspect ratio, but it limited our choice of cameras. We had some Pan-Arris and some Panavision Golds — whatever 3-perf cameras were available. We supplemented those with a couple of Eyemos and an Arri II-C; our extra cameras were 4-perf, but we just had to live with that."

Sigel explains that every shot was covered with many cameras, some outside the cars and others mounted to every part of the cars' interiors. He reserves special praise for his longtime gaffer Tony "Nako" Nakonechnyj (who's currently making the transition to cinematographer on Sigel's new directorial outing) and grip Joey Dianda. "We used dozens of car mounts," says Sigel. "Joey mounted cameras in every conceivable place — on side windows, dashboards, back seats, under the front seats. There were cameras everywhere."



Frankenheimer confers with actor Clive Owen, who plays BMW's man in black.

Sigel generally operated the A-camera himself, although as many as seven cameras were running concurrently, some with operators and some as crash-cams. Most of the cameras were equipped with a clamshell — a small, self-contained, video-tap unit that recorded tapes which could be played back after the shot. "Everything takes so long to do at night," he says. "When you're doing stunts and blocking up roads, you want to use as many cameras as possible for a given setup."

Many of the interior shots inside Owen's car were shot later as green-screen foreground elements, captured in a deserted area near Malibu and then composited at the post facility Radium with high-speed background plates shot during the chase scenes. "I felt that we got more production value in the contained environment," Sigel says. "We had more places to hide lights to create some visual interest in the shots. There were fewer opportunities to be as creative with the lighting when we were shooting cars speeding through the canyon location. I had much more control for those greenscreen shots, so we could create lighting effects that would give the impression that the cars were going in and out of trees, moonlight or cloud cover. To do that, we rigged a lamp just off camera outside the car so it looked as if moonlight was spilling onto the actors, and we moved the light quickly past the stationary car on trolleys."

Though the films would be seen first on the Internet, Sigel says the filmmakers could only give so much consid-



SALES . RENTAL . SERVICE • HIGH DEFINITION PRODUCTION SOLUTIONS . CAMERAS . LIGHTING . DIGITAL AUDIO . GRIP . EXPENDABLES

SYDNEY
14-16 PUNCH STREET
ARTARMON NSW. 2064
TEL. +612 9438 4488
FAX. +612 9438 3399

MELBOURNE
2 GRIFFITHS STREET
RICHMOND VIC. 3121
TEL. +613 9429 8588
FAX. +613 9428 3336

BRISBANE
5 EXHIBITION STREET
BOWEN HILLS QLD. 4006
TEL. +617 3252 9777
FAX. +617 3252 9877



WEB. www.lemac.com.au

EMAIL. lemac@lemac.com.au

NEW!



Alumakart™

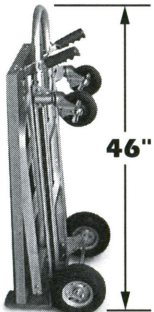
Exciting, All New Kart!

Utilizes the same shelf as it's big brother "Gemini Jr.", yet is lighter and more compact.

from

NALPAK

website: www.nalpak.com
email: nalpak@nalpak.net
Ph: (888) 4-TUFFPAK
Fax: (800) 4-NALPAK



46"

SUMMER WORKSHOPS & MASTER CLASSES

Over 150 Workshops, Courses and Master Classes to Advance Your Career

16mm & 35mm Camera • DV and HDTV Camera • Film Lighting
Camera in Action • Basic & Advanced Cinematography • Producing
Film Directing • Film Acting • Sound Recording • Steadicam
Visual Effects • TV News • Screenwriting • Avid Certified Training
Digital Media • Documentary Camera • DP Master Class
Developing Your Creative Potential • The DV Cinematographer

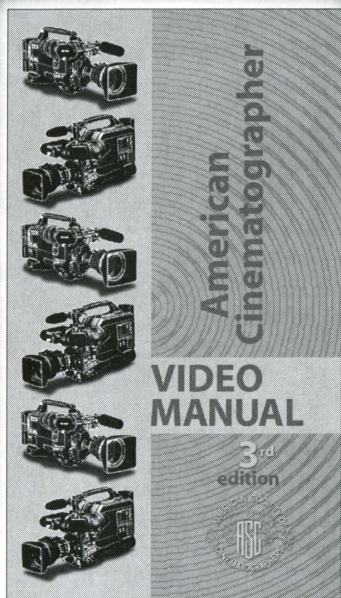
3-Year Master of Fine Arts Degree Programs
1-Year Professional Certificate Programs

The International
 Film & Television
WORKSHOPS

2 Central Street • PO Box 200 • Rockport, ME 04856

Call toll-free for Catalogue: **1.877.577.7700** • Course Listing On-line: www.TheWorkshops.com

NOW AVAILABLE!



ASC VIDEO MANUAL

3rd Edition

Paperback
464 pages
Actual size 4" x 7"



Tomas Milian, who portrays a jewel courier, confers with a crew member.

eration to the limitations of current software and download speeds. "We were warned about the effect of compression on fast movement," he says. "We kept that in the back of our minds, but when it came to shooting we just thought in terms of making this a really good chase scene, as if it were being made for theaters."

Shortly after "Ambush" wrapped, Frederick Elmes, ASC began shooting the next installment, "The Chosen," for director Ang Lee. The cinematographer reports that he shared Sigel's attitude about shooting for the Internet. "We were told that there would be issues about how people's computers would handle really fast pans," he says. "That was interesting, but to get a really exciting car chase you can't avoid [panning]."

Elmes, who shot his segment with Kodak Vision 500T 5279 stock, was also curious about how dark he could go while still capturing images that would be visible on home computers. To find out, he had some test footage transferred to hi-def video, compressed and uploaded to a Web site. "We then downloaded it onto an iMac to see what it would look like," he explains. "The color and contrast actually looked much better than thought they would, so I wasn't worried about how dark I could go. I was surprised that it didn't seem to be an issue."

For Elmes, the greater technical

problem came when he decided to look at the finished product online. "When we did the tests, we had a very high-speed connection, but I have a regular modem at home, and it took something like five hours to download this little film! At this point, I don't think it's all that practical for those of us who still have modem connections to go to the Internet and look at this kind of thing. As time goes on, I'm sure most of us will have much faster connections; when that happens, more of the Internet's promise will be realized."

Sigel reports a certain fascination with the form of the short film, and he welcomes any medium — cable, Internet, or anything else — that might allow more people to make them. "I think because of the commercial reality of theatrical distribution, people have always thought in terms of making movies a very specific length. It's a shame that theaters and even most television outlets don't recognize the beauty of the short film. It seems kind of silly from a narrative standpoint that you normally have to first think of how long the story should be, and then fit events into that length. There are nice 10-minute stories and 20-minute stories and five-hour stories. Maybe the Internet will help people realize some of those ideas. The more we can break free from convention, the better." ■

New Products & Services

compiled by Douglas Bankston



Glidecam Industries' five-day seminar in Malibu, California, teaches students basic and advanced techniques of working with the company's body-worn camera stabilization systems.

Glidecam seminars cover the basics and beyond by Jay Holben

A recent training seminar offered by Glidecam Industries, Inc. took enrollees through the basics of building and balancing a rig, operating techniques, safety practices, low mode, vehicle mounts, moving platforms, shot design, advanced techniques, self-marketing, customizing the equipment and working with talent. "A lot of our students come in here as green as the grass and leave as viable operators," observed instructor Robert L. Wise, SOC, a longtime moving-platform owner and operator.

Wise was formerly a Steadicam owner but has since switched to a hybrid Glidecam/Steadicam system, with the former making up the majority of his personal rig. "Being the first on the block, Steadicam set the standards in the industry, and Glidecam has smartly followed. Now everything is inter-

changeable [between the rigs], which makes it really nice. If you prefer a Steadicam sled and a Glidecam arm, you can interchange the components without any hassle at all."

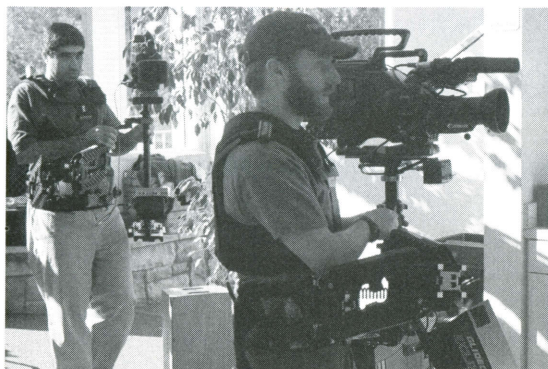
The Steadicam system was invented in the mid-1970s by Garrett Brown, who first employed a conceptual rig on director Hal Ashby's *Bound for Glory* (1976), shot by Haskell Wexler, ASC. Brown then took the rig onto director John Avildsen's Academy Award-winning underdog tale *Rocky* (1976). As *Rocky* was sweeping the Oscars the following year, Brown received his own Oscar for technical achievement for creating the Steadicam system.

Brown then refined the rig's design into a legitimate production model and began to develop techniques of operation during the innumerable takes and demanding shoot on Stanley Kubrick's *The Shining* (1980), photographed by John Alcott, BSC. For many years, the human-dolly apparatus held a monopoly in the industry for hand-

held stabilization — until the Plymouth, Maine-based Glidecam came onto the scene.

Founded in 1992 by independent producer/director Martin Stevens, the Glidecam was a pioneering effort inspired by Stevens' frustration at the high prices of existing camera-stabilization systems. Stevens took a "common-sense approach" to create his own cost-effective platform for use on his first independent feature. Just shy of a decade later, Glidecam Industries, Inc. now has more than 20 film- and video-related products and more than 80 dealers and distributors worldwide. Glidecam separates itself from the competition by offering technologically advanced equipment that is also affordable.

Keeping up with the marketplace, Glidecam recently unveiled its new Gold Series arm and vest components with titanium springs and vest connector. This combination of products elevates the Glidecam system to high-end production status; the equipment package is capable



The Glidecam seminar is conducted by longtime camera operator Robert Wise, SOC, seen at right in the far right photo as he adjusts a student's grip on a Glidecam rig's post.

of working with cameras weighing 13-38 pounds. The Gold Series vest offers easy, no-tools adjustments; a break-away safety system; and a quick, pressure-release, dual-buckle design with positive-locking buckles and fast-ratcheting adjuster buckles, all in sleek, black, anodized T-6 aluminum.

The Gold Series Arm features six titanium springs capable of handling 31-56 pounds (including sled and camera). The arm also features unique Hyper-Extension hinges, which allow the arm more freedom of movement.

Wise asserts that although many people are under the impression that Glidecam is exclusively a video-production tool, that isn't the case. "This gear is totally compatible with anything else out there, and it's *much* more affordable," he says. "A lot of students from these seminars come in, work with the gear, and go out immediately to work as operators with Glidecam or Steadicam equipment on feature-film productions."

Harnessing into a Glidecam vest and arm is a bit like slipping into a form-fitted suit of armor. Although the physics behind the system's design are fairly simple, and the equipment is carefully designed to distribute the camera and sled's weight to the operator's hips and shoulders, the gear is rather formidable on first contact.

Wise points out that when the Steadicam itself was developed, its specific applications had not been completely determined. "It wasn't really until the Steadicam was put through its paces on hundreds of takes and miles and miles of footage on *The Shining* that the methods of operating really started to come into play. [Glidecam] has evolved as



the technology has, and they've changed to gain further control and understanding of the capabilities of the equipment and how to achieve what each director and cinematographer is visualizing."

In addition to teaching the system's technical aspects, the Glidecam seminar brings in a group of actors and directors to create small scenes for the students to film. Students at a recent seminar had opportunities to rehearse and shoot small scenes, following actors down hallways, into rooms, up stairs, into elevators, sitting, standing, running, and even riding bicycles. "The first few times we did these seminars," recalls Wise, "the instructors would act out little scenes for the students, but we realized that we were subconsciously catering to the camera and making things easy for the students. Now we bring in student actors to work out scenes for us, and it's a more realistic situation. The actors sometimes improvise, miss their marks and adjust their movement speeds to their performance — in short, they behave like actors! It gives our students a real feel for what production is like inside the vest."

The cost of a five-day Glidecam seminar includes meals and accommodations at the seminar's location. Instruction begins in the morning each day and continues until the dinner break in the evening, after which the group meets to review camera operation from select films. Students then have practice and discussion periods for the rest of the

night. This format provides an immersive experience, allowing students to refine and improve their skills dramatically in a relatively short period of time. "It's a wonderful format, because we're working with the gear all day and then we're looking at techniques from movies we've seen, talking about them and picking them apart. Then the students go back and work with the gear some more; we're constantly talking and working through issues, questions and problems."

"I've seen a lot of students go to bed frustrated on the second night and wake up the next morning, jump right in, and boom! They've got the hang of it. We really do live and breathe Glidecam for five days, and [the method] works for the majority of our students."

"We also try to focus on the self-marketing side of being an operator," he continues. "I think it's important to include these kinds of tips to better prepare our students for the real world of production."

Glidecam seminar students must take an intensive examination before the conclusion of the week. "We don't just bring people in and spit them back out; we want to be able to let the industry know that the people leaving these seminars have achieved a certain level of quality in their work. We have failed a few students in the past because they didn't meet the criteria for our certification. We want people to know that we're doing our best to put a mark of quality on what we teach here."

"Teaching the Glidecam workshops has been a great experience for me," concludes Wise, "because it lets me share what I have learned with other people, and I always walk away from a class learning something new from the students. It helps me keep a fresh perspective on my own work."

Glidecam Industries, Inc., (800) 600-2001, or www.glidecam.com.

Online Melting Pot

The launching of Filmstew.com has created an online business-to-business portal offering a melting pot of resources from around the world that are needed to produce movies, television shows and other visual media.

Filmstew is designed like an immense, interactive Rolodex of products, services and applications. Industry professionals at all levels can use the site to track projects, properties, people and productions 24 hours a day, seven days a week — and at the same time stay current with entertainment news, feature and celebrity interviews, and box-office reports.

The site's unique resources include an "Availabilities" section, which allows an agent or manager to manage his or her client's availability within a searchable directory. Crewmembers and talent can also post their availability along with their biographies, résumés and contact information. Another innovative and searchable section is "New Talent," where industry professionals can discover promising new professionals in all areas of the industry. Additional industry-related sections are currently being developed.

Filmstew has partnered with American Multiplexer Corporation (AMC) Network Services to provide digital and broadband video services such as content distribution and management services, streaming services, digital cinema distribution, broadband-quality video Web conferencing and collaboration tools. "AMC's terrestrial- and satellite-based multicast network provides the sharpest image resolution possible and will allow the broadband streaming of dailies, actor's demo reels, and even-

tually the distribution of digital cinema through our online interactive service," says John Culton, chairman of Filmstew.com. This aspect, known as Filmstew Conferencing, will allow producers, directors and other industry professionals the ability to collaborate and communicate from disparate or remote locations in real time.

VPN encryption, similar to smart-card technology, will be provided by AMC, as will multicast encryption, to provide multiple layers of security on the site. Members will be able to store production dailies, demo reels and even entire films on a secure, video-on-demand, hosted server.

A companion Web site handles movie distribution. Exhibitors and film distributors will be able to access information, make decisions on bookings and communicate online. All booking charts, film information, release schedules and more can be viewed on the site.

Visit the Filmstew Web site at www.filmstew.com.

Under Control

The VOCAS ZIF-100 Digital Lens Controller's ergonomic design and advanced 24-bit DSP electronics allow the possibility of controlling zoom/iris or zoom/focus with one hand. Standard functions such as VTR start/stop, return video, zoom/focus direction and speed adjustment are all built into the controller. The ZIF brings four creative features to the operator, including focus-zoom link, E-Z focus, focus shift and zoom-position memory.

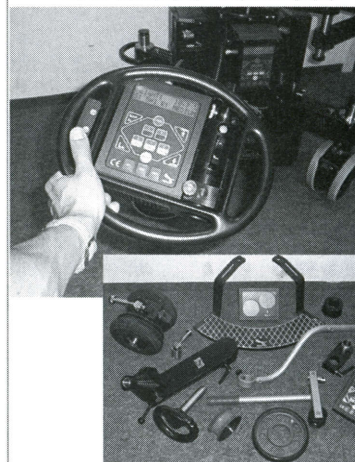
The ZIF is principally designed to work with Canon and Fujinon internal-focus lenses. The focus control requires interface with Canon IAS or Fujinon RD-type integral electric, servo-operated lens focus. Iris control is limited to lenses that do not have electric servo-operated focus, but have camera/iris integration. (The optional IB-100 interface is required.)

For more information, contact ProSource, (203) 335-2000, fax (203) 335-3005, Web site: www.prosource-bmi.com.



PANTHER

New:
crab + steer
wireless remote



The Evolution Dolly!

- new accessories
- transport weight 210 lbs (96 kg)
- max speed: 0-100% in 2 sec.

**Please ask for the new
accessories catalog.**

New address:

Panther GmbH
Raiffeisenallee 3
82041 Oberhaching-Munich
Tel: 49-89-613900 01
Fax: 49-89-6131000
contact@panther-gmbh.de
www.panther-gmbh.de



MOVIECAM



856 Raymond Avenue

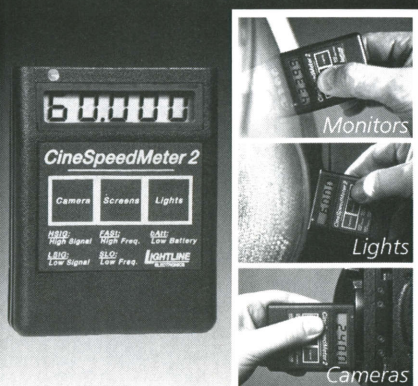
St. Paul, MN 55114

612/ 646-1780

www.cinequipt.com

CineSpeedMeter 2

*Reads Monitor Scan Rates To .001Hz
Checks for Light Flicker
Monitors Generator Frequency
Checks Camera Frame Rates*



Stocking Dealers:

Hollywood/ Mole, Birns & Sawyer
New York/ Barbizon Electric
Denver/ Film/Video Service Equipment
Vancouver B.C./ PS Northern Lights

Contact Us For Other International Dealers

LIGHTLINE
ELECTRONICS

723 NW 18th Ave. Tel: (503) 222-1822
Portland, Oregon 97209 Fax: (503) 222-1977

Visit our site @ www.lightlineelectronics.com

Model # Change

Panasonic Broadcast has changed the model number of the AJ-HDC24A (see "New Products," April '01). The multiframe-rate, progressive-scan, high-definition camera is now the AJ-HDC27V.

New Generator Facility

Burrell Enterprises, Inc., manufacturer of LitePower Movie Quiet generators, has opened a second facility in Toronto, Ontario. The new facility will initially produce the new LitePower 200-kilowatt generator. The remainder of the LitePower product line will continue to be produced in Texas.

The new facility is called Burrell Generators, Inc. and is located at 1040 Islington Avenue, Toronto, Ontario, M8Z 6A4. For more information, call toll-free at (866) 474-8111.

Fresnel Softbox

Photoflex has introduced the CineDome Pro softbox for Fresnel lighting for studio and location work. The CineDome Pro is constructed to meet the needs of photographers and videographers who work with Fresnel lights.

A 50-percent deeper build compared to other softboxes, the CineDome Pro panels match the narrow projection angle of the Fresnel light source to eliminate troublesome hot spots. To combat the intense heat generated from Fresnels, the CineDome Pro is made of the patented Brimstone Technology, allowing up to a 2000-watt light source to be used.

The CineDome Pro includes an internal baffle that is enlarged and moved forward for a more effective use of the double-diffusion system. The face of this softbox casts a soft, beautiful, even spread of light, preventing concentrated hard light on the subject. A recessed, removable face allows for maximum control over the light and easy attachment of louvers, barn doors and grids to the softbox. It is also compatible with all Photoflex video connectors, making the CineDome Pro compatible with all major light-source manufacturers. Photoflex QRC Corners built into

every CineDome Pro make assembly and breakdown quick and simple.

The CineDome Pro is made in small (16"x12"x22"), medium (24"x32"x27") and large (36"x48"x36") sizes. For more information, or to locate the dealer nearest you, contact Photoflex Products, Inc. at (800) 486-2674, e-mail: photoflex@photoflex.com, or write to: 333 Encinal St., Santa Cruz, California, 95060.



Crane System

Grip Factory Munich (GFM) has unveiled the new GF-14 Crane System. The GF-14 is rideable to 29' high with two persons and 34' high with one person. For remote head operation, it can extend to just over 46'. The arm reach of the longest remote version is just under 60'.

What sets the GF-14 apart, besides its length and height, are its ease of handling (pan/tilt) and the absolute stability of the crane arm. The construction of the crane arm and pan-and-tilt bearing system allows an unmatched ease of movement. The extremely rigid arm remains steady at all times, even after abruptly stopping a fast movement.

A further advantage in handling is the modular split counterweight bucket system. Depending on the crane version assembled, either a half or complete bucket can be used.

For fast and uncomplicated

assembly of the crane, the GF-14 has no dedicated front section. Similar to the GF-6 (the GF-14's little brother), the required number of extensions are assembled, and the Angle Adjuster is fitted at the front of the arm. This feature not only increases the amount of lengths and heights open to the operator, but also ensures a fast and efficient changeover from one setup version to the other.

Extension sections are available in 1' 8", 3' 4" and 6' 8", whereas a 46' version consists of seven pieces of 6' 8" extensions.

Assembling the rigging system is simple because all of the individual rods are identical. It is therefore not necessary to follow a numerical assembly sequence; you simply join the light-weight aluminum rods and match the length of the arm.

All the GF-14 components are designed to allow a comfortable carry and easy transport. GFM offers a transport trolley system similar to that of the GF-6, which stores the crane sections neatly and safely. The GF-14 is treated with a patented surface-hardening process, resulting in a scratch-proof, flake-free finish.

For more information, contact Grip Factory Munich at +49 (0) 89-31901290, fax +49 (0) 89-31901299, e-mail: info@g-f-m.net, Web site: www.g-f-m.net.



Probing High-Def Limits

Innovision Optics Inc. has released the new High-Definition (HD) Probe Lens System for high-def video cameras. The new HD Probe lens is

Come visit our showroom or call for our latest Magliner product catalog
We are the largest retailer specializing in Magliner customized products and accessories for the Film and Television Industry in the world



Backstage Equipment, Inc. • 8052 Lankershim Boulevard • North Hollywood, CA 91605-1609 • USA
(800) 692-2787 • (818) 504-6026 • Fax (818) 504-6180 • E-mail backstaged@aol.com • www.backstageweb.com

on location: Harrison Film Changing Tents provide a light-tight and dust-free environment for loading motion picture film with complete confidence.



CAMERA ESSENTIALS T 323.666.8936 F 323.666.0214 www.cameraessentials.com

CREATIVE FREEDOM + CRAFT EXCELLENCE

WHERE DID THEY GO TO FILM SCHOOL?

Michael Mann..Mike Leigh..
Tak Fujimoto..Bill Douglas..
Anne Hui..George P Cosmatos..
Howard Atherton..Roger Pratt..

...and which Film School offers an intensive two year course that gives you both the freedom and the competence to realise your cinematic vision...is located in the heart of Covent Garden...allows you to work in all formats...from 16mm to anamorphic 35mm...ensures that you will have at least six films on your graduation showreel...provides real industry experience...

ALL THE ANSWERS ARE AT >

www.lifs.org.uk

24 Shelton Street, Covent Garden, London WC2H 9UB
Tel: + 44 (0) 20 7836 9642 Fax: +44 (0)20 7497 3718
Email: film.school@lifs.org.uk Web: www.lifs.org.uk

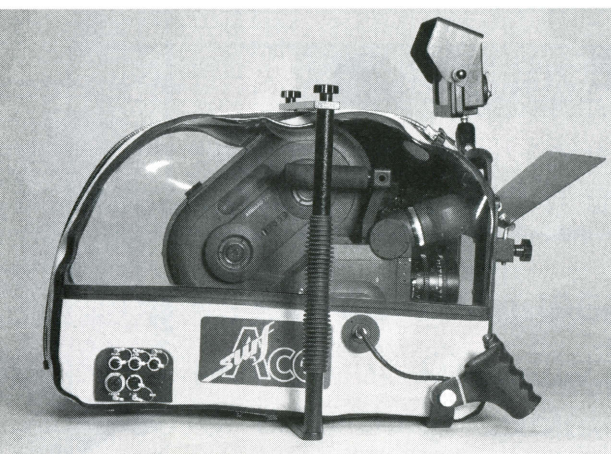
**THE LONDON
INTERNATIONAL
FILM SCHOOL**

made specifically for HD production. The speed of the lens is f2.8.

The system's unique, interchangeable straight and 90-degree periscope attachments allow the operator to shoot from an ultra-low perspective. The HD Probe's underwater capability adds a new dimension to electronic cinematography.

The lens system incorporates a 15"-long lens barrel with a diameter of just 1.7" (42mm). Five prime lenses (5mm, 7.5mm, 9mm, 12.5mm and 18mm) are interchangeable at the front mount. The HD Probe is built from the finest glass elements and relay optics for images with remarkable edge-to-edge sharpness, flat field, and extreme depth-of-field. State-of-the-art multiple lens coatings provide sharp, low-dispersion images.

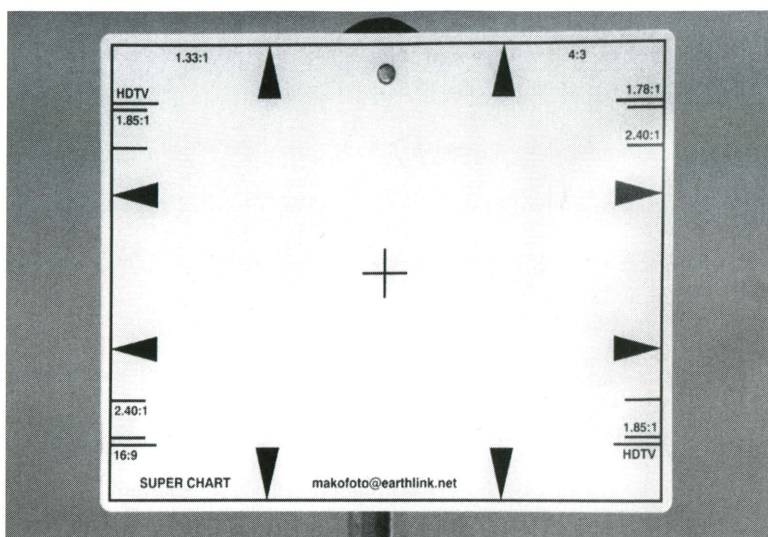
For more information, contact Mark Centkowski of Innovision Optics at (310) 394-5510, fax (310) 395-2941, e-mail: sales@innovision-optics.com, Web site: www.innovision-optics.com.



New Splashbag

The new Scubacam Arri 435 "Surface" splashbag incorporates new technology and material. Clear side panels allow the operator to view all camera, lens and magazine functions and readings. The reinforced polyurethane material makes the unit easier to maintain, stronger and more durable. All seams are either high-frequency-welded together or double-stitched and taped to provide a 100-percent watertight seal.

A 20-meter cable loom gives lens



and camera control, video out and power in. The maximum size lens to fit inside the unit is 10mm. There is ample room inside the unit to house any side-mounted video tap. The Scubacam 5" underwater monitor can also be mounted onto the front port. The Scubacam air-jet system comes as standard to prevent water droplets from staying on the front port.

The unit is fully submersible to 4 meters, and a 16kg diving weight and carrying handle aid in underwater work. A handheld version is also available for lightweight work.

For more information, contact Scubacam at 020 8961 5333, e-mail: scubacam@btconnect.com, Web site: www.scubacam.co.uk.

Stick-on Color Correction

GAMProducts, Inc., has introduced WindowGrip, a self-adhesive CineFilter for color correction of windows. It's an optically clear, low-tack adhesive designed for window use. Whenever WindowGrip is no longer needed, simply peel it off and throw it away; it leaves no residue. An additional feature of WindowGrip is that conventional CineFilters can be laid over the WindowGrip and electrostatic energy will keep the CineFilter on the window, making the application of multiple layers of color correction extremely easy.

WindowGrip is UV-resistant and is available in 48"-wide x 25'-long rolls.

Five WindowGrip CineFilters are currently available: .3 and .9 Neutral Density, 3/4 CTO, Full CTO, and a combination CTO and .3ND.

GAMProducts, Inc., (323) 461-0200, fax (323) 461-4308, Web site: www.gamonline.com.

Super-Framing Chart

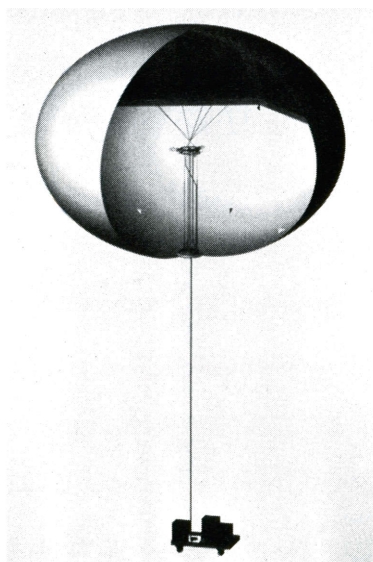
Mako Koiwai, a camera assistant for 21 years, has developed a handy and durable 1.33:1 framing chart for television filming in the 35mm Super TV format, centered on full aperture. Super TV provides as much as 35 percent more negative area compared to regular SMPTE TV transmission. The image is sharper, wider lenses can be used, and faster film stocks can be employed without worrying about excessive grain.

Koiwai found that because Super TV is a non-standard format, it was necessary to provide transfer houses with a framing chart at the beginning of each production. The 12.5"x 9" piece of scratch-resistant Plexiglas features a 12"x 9" 1.33:1 framing chart with two locating arrows per side, center crosshairs, HDTV/16:9/1.78:1, 1.85:1 and 2.40:1 indicator markings, and a 3/8" hole to hang the chart from a C-stand knuckle or push pin. A second version of the chart will also include 1.66:1 indicator markings for the European market.

The printing is on the back of clear Plexiglas so that one doesn't have to worry about the markings coming off

when cleaning with light solvents. The black printing is overlaid with white ink. The white layer is protected by a white board laminate. The Plexiglas allows one to use standard dry-erase markers to identify the production. Tape or labels can also be used. The chart is supplied with a seven-page manual that offers tips for use.

MakoFoto, (323) 258-0851, fax (323) 258-1295, e-mail: makofoto@earthlink.net.



Up In The Air

Airstar has introduced the Solarc 500 Elliptic and the Tube Indoor. The Solarc 500 is a 14'x20' balloon inflated with helium that is capable of illuminating an area of up to 129,000 square feet with its halogen element. The elliptical shape of the balloon makes it particularly suitable for outdoor shooting, while the Tube Indoor is specially shaped for indoor filming.

The balloon's key improvement is the color corrector included in the internal equipment. This makes it possible to vary the color from 4500°K to 8000°K, and to increase the electrical power up to 18,000 watts for the Solarc 500, and up to 4,400 watts for the Tube Indoor.

New fabric textures provide a 20-percent increase in the amount of light. A multiple-position mirror incorporated into the balloons improves efficiency. The increased separation between the high

voltage cables makes it possible to increase the power.

The Solarc 500 has been adapted to three phases, while its new elliptical shape makes it more stable and capable of achieving a better air-penetration coefficient. (CX improves from 0.25 to 0.20.) It can function attached to a tether as high as 150' above the ground, while the Tube Indoor can be tethered as high as 33'.

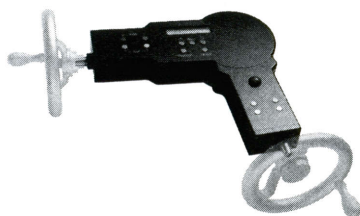
Ballasts are interchangeable with other makes (Arri type) and are flicker-free. Solarc's disconnectable cables can be extended, while the Tube's suspension systems are located on the ends of the balloon.

Airstar: Los Angeles, (323) 344-1498, fax (323) 344-1563; Orlando, Florida, (407) 851-7830, fax (407) 851-7831; and Austin, Texas, (512) 453-3200, fax (512) 454-8184.

Geared Head By Remote Control

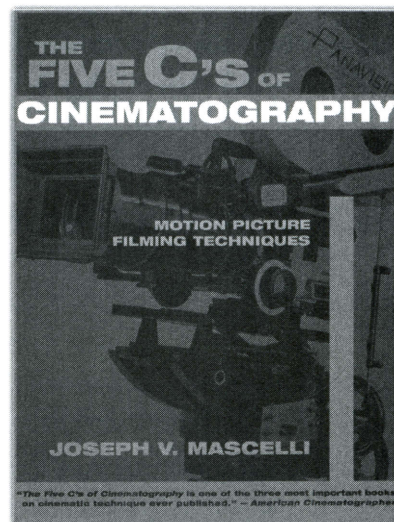
Brussels, Belgium-based FX-Motion's E-Gearing System is an easy-to-use, lightweight geared-head remote-control system ideal for use on cranes and towers and in hazardous situations. The system can be set up in less than five minutes.

The console unit accepts the geared head's own panhandles. Gear ratios and limit positions can be changed on the fly on both tilt and pan axes. The camera can be started from this console.



The modular driver box is attached to the geared head and contains the control electronics for both pan and tilt motors. It provides camera on/off signals and supplies power to the console unit.

An intuitive user interface has a backlit LCD panel. Up to 60 seconds of Record and Replay can be programmed,



\$29.95

(800) 448-0145

THE FIVE C'S OF CINEMATOGRAPHY

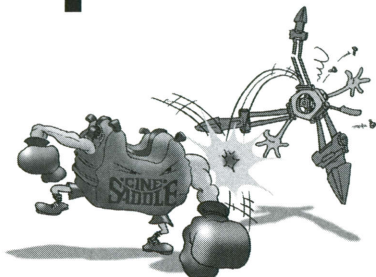
Motion Picture Filming Techniques
by Joseph V. Mascelli

The Five C's is one of the most widely respected books on filmmaking ever published. With the aid of hundreds of photographs and diagrams, it clearly and concisely presents the essential concepts and techniques of motion picture camerawork, and how these impact the allied areas of filmmaking.

Paperback, 8 1/2" x 11", 251pgs.

• Cutting • Close-ups • Composition
Camera Angles • Continuity • Cutting
Camera Angles • Continuity • Cutting
• Cutting • Close-ups • Composition
Cutting • Close-ups • Composition
Camera Angles • Continuity • Cutting
Camera Angles • Continuity • Cutting

Tripod Killer



The Cinesaddle does everything your tripod does but better. It also works as a dolly and crane besides being a car, bike, boat and helicopter mount.

Weighs 1-1/2 lbs, 1 cubic foot in size.

CINESADDLE for professional film and video cameras

MINISADDLE for consumer DV cameras and camcorders

Tripod Killer Video - \$10

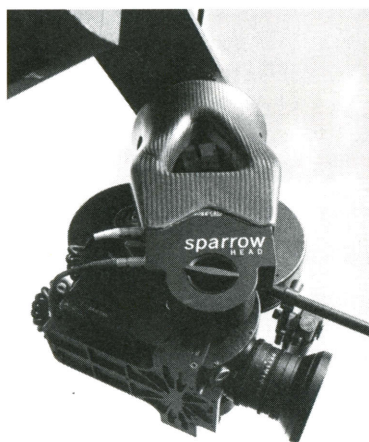
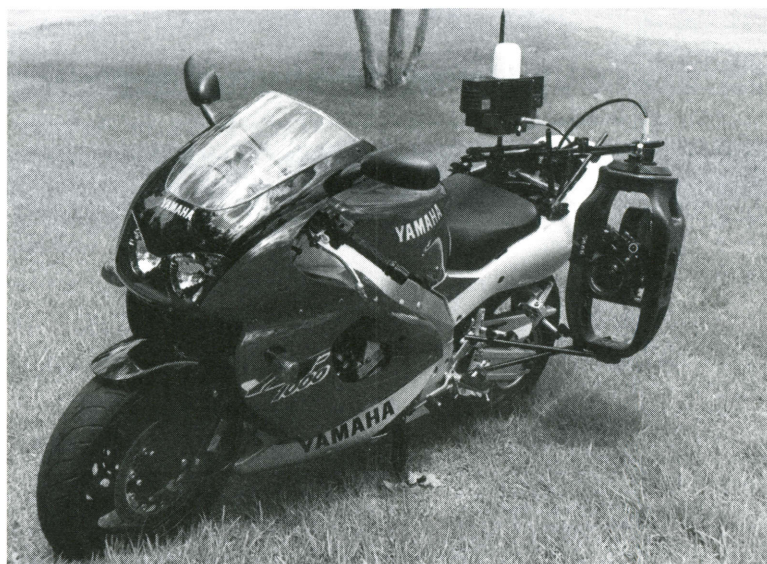
Cinesaddle + Video - \$300

Minisaddle + Video - \$275

CINEKINETIC

Cinekinetic USA Inc.
1405 Vegas Valley Drive #177
P.O. Box 73063, Las Vegas NV 89170
Tel/Fax: (702) 731-4700

www.cinesaddle.com



Lightweight Remote Head

Doggicam Systems has developed the Sparrow Head, a carbon-fiber remote head weighing just 16.5 pounds. The head is capable of being operated wirelessly from up to one mile away, depending upon the terrain. The total weight with camera and film is 32 pounds. The head can pass through an opening 12" wide and carry the lens within 1" of the subject surface.

The head was designed to fit the Doggicam-modified Arri IIC only, although Arri SR 16mm and video cameras can be fitted to the head. The package comes complete with the camera. Preston FIZ controls have been integrated into the system so that lens motors begin to calibrate immediately upon plug-in.

The Sparrow Head 400 accepts 400' magazines and is intended for crane use or sturdy mounting situations like a car mount. The Sparrow Head 200 is shorter and accepts only 200' loads. A secondary yoke attaches when necessary to provide a pickup point in line with the pan axle for further support.

Doggicam Systems, (818) 845-8470, fax (818) 845-8477, e-mail: doggicam@aol.com, Web site: www.doggicam.com.

EX DEMO AND USED EQUIPMENT

OpTex 35mm
Periscope/Borescope systems available for immediate sale.

Kit comprises:

- Set of prime Borescope lenses
- 10mm/14mm/24mm
- Set of field lenses
- Lens support for bridge plate
- PL universal camera mount
- PL lens mount for Periscope
- All kits fully cased and ready to shoot

USA pricing:

\$16,000 ex-works (Used)

\$20,500 ex-works (Ex Demo)

Periscope/Borescope kits as above with the addition of the OpTex Mirror Borescope Kit inclusive of 24mm T5.4 lens and rotating prism.

\$21,500 ex-works (Used)

\$22,500 ex-works (Ex Demo)

Lease Rental Terms available subject to status

thereby transforming an ordinary geared head into a portable multipass motion-control rig. Gearing directions can be reversed, which is especially useful when mounting the geared head upside-down.

The motor units are the low-maintenance brushless motor type. Stainless-steel mounting flanges on the motor units provide low backlash, even after intensive use. Shaft assemblies of the pan and tilt motor units are interchangeable for use with different brands of geared heads.

A Mitchell base mount permits the mounting of the console unit on any tripod or dolly. Weight is 10.8kg. Operating voltage is from 22-29v. Gear ratio is from 1:3 to 3:1.

FX-Motion, +32 (0) 2 412 10 12, fax +32 (0) 2 412 10 30, e-mail: info@fx-motion.com, Web site: www.fx-motion.com.

OpTex +44 (0)181 441 2199

Points East

Shooting Hip-Hop Artists as Icons

by Eric Rudolph



As director of more than 150 music videos since the early 1990s, Queens native and hip-hop specialist Hype Williams is known for his bold visuals, having popularized the use of extreme-wide-angle lenses, including so-called fisheyes, in music videos. His videos are also known for their big-budget-feature-style special effects (e.g., Busta Rhymes' *Fire*, R Kelly's *Bad Man*) and bold, dramatic lighting.

In the Macy Gray performance clip *Why Didn't You Call Me*, the artist and other performers are lit with a hard-edged source that plays across their faces in time to the music. This approach places them in inky, deep shadows one moment, and in spot-on key light the next, with the nearly impenetrable shadows seeming to predominate. Williams credits cinematographer Jeff Cronenweth with suggesting that idea, but he adds that as a director, he is "heavy into the camera and 100-percent involved with the lighting."

Indeed, he attributes the evolution of his visual style to his

professional and personal relationships with cinematographers such as Cronenweth, Malik Hassan Sayeed and Jon Perez. "Those brilliant, talented people have taught me so much about the camera and lighting," Williams notes. "They came up [through the ranks] with me from when I was a gofer, and we're good friends. So much of what I do comes from Jeff, Malik and Jon; they taught me, with their own eyes, how to see."

Williams progressed from gofer to art-department production assistant and then to art director, eventually working his way up to directing. He says his eclectic training explains why he tends to get involved in every aspect of filmmaking. "I'm involved with the art direction, hair, makeup, and especially the lighting." He now runs New York-based Instinct Productions, which produces commercials and music videos.

Sayeed, who shot *Clockers* and *He Got Game* for Spike Lee and served as second-unit cinematographer on Stanley Kubrick's *Eyes Wide Shut*, collaborates

with Williams frequently. "Hype has one of the strongest understandings of lenses and lighting of any director I've ever worked with," he attests. "A good part of his interest in filmmaking is from the photographic end. He selects the lenses and knows exactly what he wants. When he was an art director, he asked cinematographers a lot of questions. We formed a bond back then and began feeding each other books, magazines and movies."

In fact, Williams functioned as his own cinematographer/operator in the early days of his music-video work. "Working with a cinematographer is like having two directors, like having a second brain," Williams says. "When you are your own cinematographer, you lose that, as well as your sense of the big picture."

Sayeed observes, "Hype is not like a Kubrick or a Polanski. He is sometimes very specific about the style of lighting he envisions for a video; at other times, I'll rough in something on set and he'll simply approve it or suggest adjustments. Hype can see the lighting and understand what we're doing on set, and a lot of people can't do that. And he didn't go to film school — he learned how to understand light on his own."

Williams is a big fan of comic books, Sayeed adds, suggesting that comics have had a great influence on the filmmaker's visual style. "He loves the graphic nature of wide-angle lenses [and the way they produce] images filled with strong contrast. As a former art director, he tends to set up our primary contrast through use of color [in sets and wardrobe]. We look at those elements and say, 'We have this, so we'll light and shoot it this way.' Of course, in music

An icon in his own right, director Hype Williams demonstrates his appreciation of stylin' clothes and a good smoke.

**NOW
AVAILABLE!**



Custom LAB
from Tiffen with
customized AC Logo
\$120.00

Custom LAB
from Tiffen with
customized ASC Logo
\$120.00

Want to carry your laptop in a bag with some PUNCH? ...carry it in style with the LAB!

The main compartment of the LAB has a padded partition for a laptop computer (adjustable for all common laptop types and sizes), with space for charger, cable, external drives and other accessories. Inside are mesh pockets plus an additional zipper compartment for papers, binders, etc. External pockets hold personal items which include pens and pencils.

The entire bag is padded, and its structure and opening method permit quick and easy storage and removal of the computer and its accessories...the quickest and easiest on the market today!

www.cinematographer.com

Special limited-edition item. Allow 6-8 weeks for delivery.
Order now as quantities are limited.

videos, the look is also strongly influenced by the style and feel of the music!"

Williams' most recent work, including music videos and high-profile commercials, has been shot with Panavision gear. "I'm very big on Panavision products, especially the Primo and Frazier lenses," Williams notes. Although he has used a variety of camera and lens brands throughout his career, he has come to feel that the people at Panavision are "truly craftsmen." The majority of his work has been shot in widescreen and presented with letterboxing, so he does not need to frame for both a square and a rectangle.

Williams says his reliance on wide lenses came about early and was a result of his own desire to see the then-nascent world of hip hop visually magnified to reflect the way he felt about the music. "I always saw superstardom in my friends," he told *GQ* magazine recently. "They had to be the same size in their music and performance ability as Madonna, Bruce Springsteen, Billy Idol, and all of those music-video icons."

However, switching to the anamorphic format has necessitated the use of slightly longer lenses than the 8mm and 10mm ultra-wides he favored in the early days. "I use the Panavision 24mm, 30mm and 35mm lenses the most often, with the 24mm predominating. Panavision tells me they have only two 24mm anamorphics, and I've often had them both out at once!" He calls the Panavision Superspeed 24mm lenses his "one-two punches."

This spring, Williams began shooting with the Sony 24p high-definition (HD) video cameras fitted with Panavision lenses, and he says he has become a convert. "I'm all into HD! We've shot film for so many years, so the process is known. HD is new and the sensitivity is different, so you feel different using it. I'm not used to it yet, but I'm hoping it will show me a new way." His hi-def music videos have included clips for Babyface and Roni Size. ■

Books in Review

by Ray Zone

**My First Movie:
Twenty Celebrated Directors
Talk About Their First Film**

Edited by Stephen Lowenstein
Pantheon, 459 pps., \$27.50
ISBN 0-375-42081-9

After Stephen Lowenstein had directed a couple of short films, it occurred to him that directing a first film was an experience that "connected directors of every rank." He began to think that "it would be worth recording the experiences of those whose debut feature films had made a splash and launched their careers as filmmakers on the world stage." He assembled a varied list of directors and interviewed them, asking questions "about the most humdrum aspects of filmmaking." The approach yielded a wide variety of responses, which Lowenstein has compiled in *My First Movie*.

Many of the filmmakers' anecdotes about obtaining financing for their first films are as interesting as the filmmaking experiences themselves. Joel and Ethan Coen talk about the funding of *Blood Simple*, a great deal of which came from small, private investors in the Minneapolis business community. (As a result of their experiences with this community, the Coens eventually made *Fargo*.)

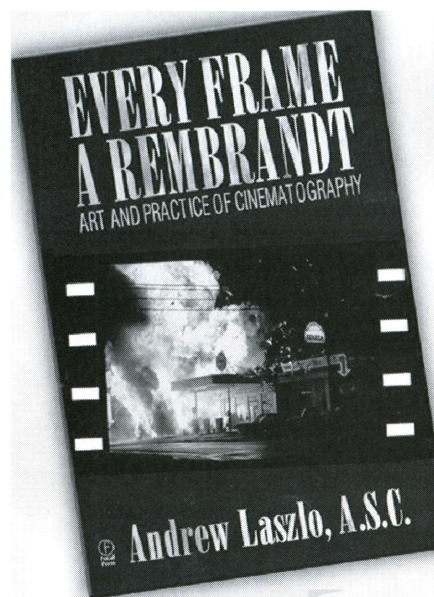
Tom DiCillo talks about the long preproduction evolution of *Johnny Suede*, the Brad Pitt vehicle that established DiCillo as a director; prior to that film, he was known primarily as Jim Jarmusch's cinematographer. Lowenstein asks DiCillo, "How did you sleep during the [*Johnny Suede*] shoot?" He responds, "Not at all. I'd go to bed and be shooting the same scene over and over."

Such obsession might be a positive quality in a film director, according to

many of Lowenstein's interviewees. "You have to go from scratch every time," notes Allison Anders, whose first directorial outing was *Gas, Food, Lodging*. Kevin Smith began shooting *Clerks* with money borrowed from his collection of credit cards. "Look, we can make this movie for \$25,000," Smith recalls telling his friends, "and I have enough room on my credit cards to do that. So let's just shoot and start cutting it."

Directors such as Ken Loach, Oliver Stone, Mike Leigh, Pedro Almodovar, Gary Oldman, Neil Jordan, Bertrand Tavernier, Barry Levinson, Ang Lee and Stephen Frears are also showcased in this compulsively readable book. Many of them have a lot to say about their cinematographers, who often knew much more about the filmmaking process than they did. Mike Figgis talks with pleasure about his collaboration with Roger Deakins, ASC, BSC on *Stormy Monday*; Anthony Minghella details how he came to work with Remi Adefarasin, BSC, on *Truly, Madly, Deeply* (the two would collaborate again on *The English Patient*, for which Adefarasin shot second-unit desert sequences); and Stephen Frears talks about fighting to have Chris Menges, BSC shoot *Gumshoe*.

Frears tells Lowenstein that being interviewed for *My First Movie* was like "going through therapy," an experience that clarified "certain things that had long puzzled me." Tavernier relates that the best advice he ever received before making films was to "live more" before attempting to make them. Jordan points out the continual reinvention that is necessary for a film director. "Every film requires a new pair of eyes," he says, and in order to "live up to your reputation, you have to forget you have one." Veteran Spanish director Pedro Almodovar fantasizes about changing his



This book examines the art and craft of motion-picture photography through a veteran professional cinematographer's personal experiences on five major motion pictures, each selected to illustrate a particular series of challenges for the photographer.

CONTENTS: Southern Comfort; The Warriors; First Blood; Streets of Fire; Innerspace

ISBN 024080399X : 240pp :
6 x 9.25 In. : 12 color photos :
39 b/w photos : 6 line
illustrations :

Softcover : June 2000 :

US\$34.95

www.cinematographer.com

THE CINEMA OF ADVENTURE, ROMANCE & TERROR

Limited-Time
Special Book
Offer: \$19.95

True lovers of Hollywood's Golden Era will want to add this deluxe 298-page hardback edition to their permanent reference libraries. Written by a group of recognized film experts and assembled with consummate care by George E. Turner, one of Hollywood's foremost historians, this treatise offers in-depth coverage on 25 classic films. In addition to its insightful text, this coffee-table volume also features hundreds of rare production photos printed in high-quality duotone.



To order by phone:
(800) 448-0145 (U.S. only)
or (323) 969-4344
By fax: (323) 876-4973
On-line: www.cinematographer.com

name, starting over so that he can be as free now as he was during the making of his first film, *Pepi, Luci, Bom*.

The directors showcased in this book take obvious delight in talking about the trials of launching and making their first films, and readers will take delight in their candor.

Beyond Ballyhoo: Motion Picture Promotion and Gimmicks

by Mark Thomas McGee
McFarland & Company,
253 pps., \$25
ISBN 0-7864-1114-7

A few years ago, McFarland began to publish a line of paperback reprints, "Classics," which the company had originally published at a higher price in library bindings. Each book offers an in-depth look at a specialized subject in the field of motion pictures.

Beyond Ballyhoo, one of the latest reprints, is a definitive history of all the crazy schemes that have been used to sell the movies. In an affectionately hyperbolic preface to the book, Mark Thomas McGee writes that "this is the book that rips the lid off the twisted world of advertising, where deception knows no limit and disappointment no end. As one victim after another is sucked into a miasma of gimmicks and giveaways, you won't believe your eyes!"

Setting the tone for ballyhoo to follow, McGee opens his book with the chapter "She Was a Plant, Of Course," a consideration of film technologies such as sound and color that were initially promoted as gimmicks. Color was used many times as an additive to film in order to increase attendance, even in the silent-film days, when hand-tinting was employed. In the 1950s, producers of science-fiction films would add a few minutes of color footage to spice up their presentation of films such as *War of the Colossal Beast* and *How to Make a Monster*.

A classic gimmick that was used with the abbreviated 1966 feature *The Monsters Invade the Pajama Party* was to stop the film just as the mad doctor

bade his henchmen to wade into the audience to scoop up a fresh guinea pig. Actors in costumes would then appear in the audience, grab a screaming woman in the front row, carry her behind the screen and reappear with her on camera. She was a plant, of course, but the showmanship gave the audience its money's worth.

Many notable cinematographers got their starts filming low-budget cult films. As a matter of fact, Academy Award-winner Vilmos Zsigmond, ASC shot *The Monsters Invade the Pajama Party*. It might not be a great script, but the film sure looks good on the screen.

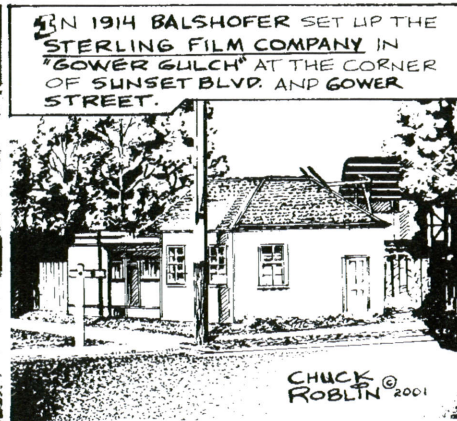
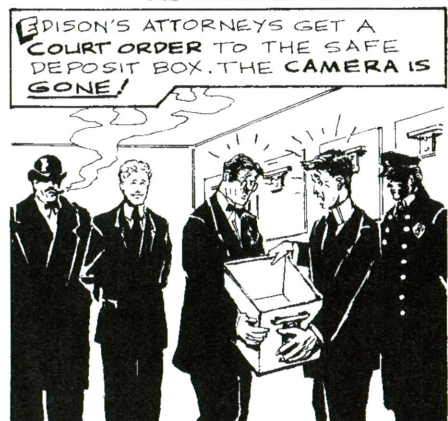
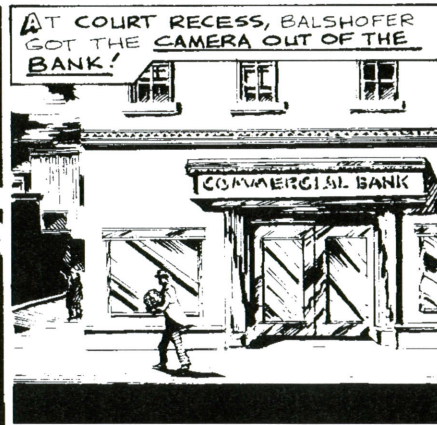
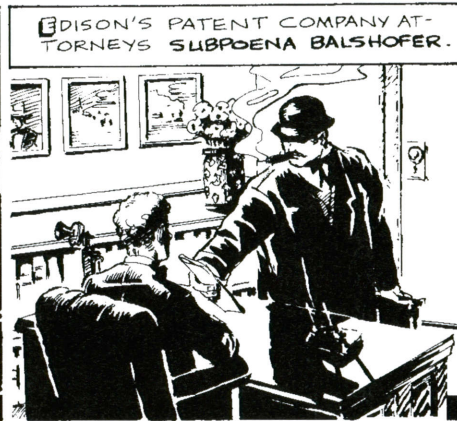
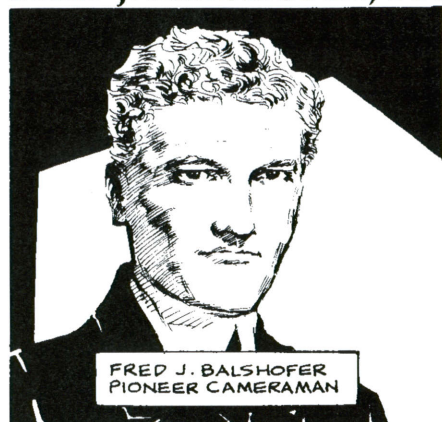
McGee pays proper homage to the "King of Showmanship," William Castle, who promoted a string of horror thrillers in the 1950s and 1960s that gave us such immortal gimmicks as "Emergo" — a skeleton flying over the audience — in *House on Haunted Hill*. The box-office success of that gimmick launched Castle's career, and he followed it up with "Percepto" for *The Tinger*, attaching electric motors to select theater seats and activating them at appropriate moments during the film.

There's a lot of technology in McGee's book because motion-picture hyperbole was used to promote it. Cinemascope ("the modern miracle you can see without glasses") and Cinerama are covered in detail in the chapter "They'll Talk About Skouras." Three-dimensional films are covered in the chapter "It Comes Right At You."

The 1950s were the golden age of motion-picture hype. It seemed as if new technical innovations were emerging regularly, but as McGee points out, these innovations were nothing but goofy gimmicks. They included "Aroma-Rama," a variant of "Smell-O-Vision" that pumped odors into the theater, and "Cinemagic," an attempt to blend live action with line drawings. Other notable gimmicks included "Hypno Vista," a 13-minute lecture on hypnotism spliced to the head of *Horrors of the Black Museum*, and "PsychoRama," subliminal single-frame images cut into *My World Dies Screaming*. ■

FRED J. BALSHOFER, PIONEER CAMERAMAN

by Ray Zone & Chuck Roblin



Next Month

FRED BALSHOFER MEETS
THE YOUNG ARTHUR C. MILLER.



Living Pictures

by
Ray Zone
&
Chuck Roblin

Classified Advertising

RATES

All classifications are **\$4.50 per word**. Words set in **bold face** or all capitals are **\$5.00 per word**. First word of ad and advertiser's name always set in capitals without extra charge. No agency commission or discounts on classified advertising. **PAYMENT MUST ACCOMPANY ORDER.** VISA and Mastercard accepted. Send ad to **Classified Advertising, American Cinematographer, P.O. Box 2230, Hollywood, CA 90078.** Or FAX (323) 876-4973. Deadline for payment and copy must be in the office by 1st of second month preceding publication. Subject matter is limited to items and services pertaining to filmmaking and video production. Words used are subject to magazine style abbreviation. **Minimum amount per ad: \$45**

CLASSIFIEDS ON-LINE

Ads may now also be placed in the on-line Classifieds at the ASC web site.

Internet ads are seen around the world at the same great rate as in print, or for slightly more you can appear both online and in print.

For more information please visit www.cinematographer.com/advertiser, or e-mail: classifieds@cinematographer.com.

EQUIPMENT FOR SALE

The Visual Products ads you see here are just a sample of the thousands of motion picture items we have available. All equipment comes with a money-back guarantee! Check out our newly updated complete list online at www.visualproducts.com or Call us at (440) 647-4999.

Arriflex SR-II Camera Package: 10-100mm Zeiss, 2-400' Magazines, 2 Onboard Batteries, Charger, Arri Digi-Tac Speed Ctrl., Lt. Wt. Rods, Matte Box, 90mm Macro Kilar, Right-hand Grip and Extras, Overhauled with 6 month Warranty \$16,200.00. Visual Products, Inc. (440) 647-4999.

PRISTINE USED EQUIPMENT. PRO VIDEO & FILM EQUIPMENT COMPANY. (888) 869-9998, www.provideofilm.com.

MINOLTA — Professional illuminance meter with case and instruction book. This is a very rare, extremely sensitive light meter that is accurate to .001 of foot-candle. Reads up to 10,000 footcandles, and also has a LUX option. It is in MINT condition! Price: \$350.00. Call George at (435) 940-1878.

Arri 16BL: 12-120mm zoom, 2x400' magazines, 5 speed crystal sync unit, new B&W video tap \$6,995.00, battery, cable, case w/o video tap \$5,300.00. Visual Products, Inc. (440) 647-4999.

Mitchell S35R Camera Pkg. with Fries motor and magazines from \$7,500.00. Many accessories also available. Call Visual Products, Inc. (440) 647-4999.

EQUIPMENT FOR SALE

Zeiss Super Speed Sets: 9.5mm, 12mm, 16mm, 25mm T1.3 16mm Format — From \$5,500.00; 18mm, 25mm, 35mm, 50mm, 85mm T1.4 B-mount set \$12,000.00 Also Available with PL Hard Mounts. Visual Products, Inc. (440) 647-4999.

VISUAL PRODUCTS-LARGEST SELECTION OF USED MOTION PICTURE EQUIPMENT, AATON TO ZEISS. WARRANTY ON ALL EQUIPMENT. PH (440) 647-4999. OR FAX (440) 647-4998 OR VISIT OUR WEBSITE AT: www.visualproducts.com.

Arri II-C Pkg., Angenieux 25-250mm zoom, 2x400' mags, power cable, case \$4,500.00. Visual Products, Inc. (440) 647-4999.

Zeiss Panspheron \$1,900.00, Zeiss PL to PL Mutar 2x Extender \$2,000.00, Zeiss 6mm Mutar for 10-100mm Zeiss \$1,200.00, Zeiss Aspheron \$1,400.00, 16mm Zeiss T1.3 MK II Super Speed prime lens set PL Mount 9.5, 12, 16, 25mm like new \$16,000.00. Visual Products Inc. (440) 647-4999.

ARRI SR11 CCD video assist, 2x400' Magazines, 10-100mm T2 Zeiss, Matte Box, Rods, 90mm Macro Kilar, Rt. Handgrip, Arri Digital Speed control custom cases \$24,500.00. Visual Products, Inc. (440) 647-4999.

HUGE LIST OF USED EQUIPMENT ONLINE: www.visualproducts.com.

Zeiss T1.3 Super Speed Set, 35mm Format: 18, 25, 35, 50 and 85mm \$18,000.00. Visual Products, Inc. (440) 647-4999.

Large Dolly & Crane Selection: Fraser, Elemack/Movietech, Panther Elemack Cricket, Elemack Spyder, Tulip Crane, Cinejib, Jibs and more. Including remote camera cranes 30'+height. For details call Visual Products, Inc. (440) 647-4999.

Arriflex SR-I Camera Packages: Zoom Lens, 2x400' Mags, 2 Onboard Batteries, Charger, Rt. Handgrip, case. From \$8,500.00. Visual Products, Inc. (440) 647-4999.

POLAROID Model 110A still camera modified for sheet/pack film use. It has excellent optics, and manually adjustable shutter speeds and aperture. This camera is indispensable tool for any cinematographer for testing exposure and lighting ratios/contrast during film production. It comes with several conversion charts, special slip-on adapter for 52mm filters, all in a sturdy little case. Price \$350.00. Call George at (435) 940-1878.

USED EQUIPMENT FOR THE 21ST CENTURY. PRO VIDEO & FILM EQUIPMENT COMPANY. (888) 869-9998, providfilm@aol.com.

Nikkor 300mm T2.0 lens. Century conversion to "neutral" mount. PL mount adapter included, other mounts available from Century. This very rare lens is in new condition! FOB Los Angeles US \$17,500 (323) 223-9131, E-mail: wfb4@wfb4.com.

Mitchell S35R Camera Pkg. with magazines, orientable viewfinder, Fries motor, video tap and full set of Nikon, Hasselblad or Cooke lenses. Crystal sync up to 120fps. Super Clean. From \$15,000.00. Call Visual Products, Inc. for details (440) 647-4999.

EQUIPMENT FOR SALE

16mm Zeiss MKII T1.3 Super Speed Prime Lens Set: 9.5, 12, 16, 25mm — Like new, \$16,000.00. Zeiss Aspheron \$1,400.00, Zeiss Panspheron \$1,900.00. Call Visual Products, Inc. (440) 647-4999.

VISUAL PRODUCTS-LARGEST SELECTION OF USED MOTION PICTURE EQUIPMENT, AATON TO ZEISS. WARRANTY ON ALL EQUIPMENT. PH (440) 647-4999. OR FAX (440) 647-4998 OR VISIT OUR WEBSITE AT: www.visualproducts.com.

Aaton LTR 7 Package: Fully Serviced with Warranty, Angenieux 12-120mm or 10-150mm, 2x400' magazines, new 12V battery with charger, right handgrip, lt. wt. support rods with matte box, power cable, case \$7,900.00. Visual Products, Inc. (440) 647-4999.

Aaton LTR 54 Package: Fully serviced with Warranty, Angenieux 10-150mm, 3x400' magazines, 2-onboard batteries, charger, right handgrip, extension eyepiece, matte box, lt. wt. support rods, case \$12,000.00. Visual Products, Inc. (440) 647-4999.

Aaton LTR 54 Super 16 Package: Fully Serviced with Warranty, 10.4-52mm Cooke zoom, 2x400' magazines, 2-onboard batteries, charger, right handgrip, extension eyepiece, lt. wt. support rods, case \$17,800.00. Visual Products, Inc. (440) 647-4999.

LOCATION CRANE (Apollo type), electric studio crane (Zeus type), Camera car w/trailer. (800) 388-8675.

Aaton XTRplus camera with Tri-phase Motor, Canon 8-64mm, T2.4 Super 16 Zoom Lens, Video Assist, 2x400' Magazines, Extension Eyepiece, Rt. Handgrip, 2 Onboard NiMH High Capacity Batteries w/Abels's Fast charger, 4x5.650 Chrosziel Matte Box. Fully Serviced with Warranty. \$36,000.00. Visual Products, Inc. (440) 647-4999.

Moviemax Super Camera, 2x500', 2x1000' Magazines, Ext. Viewfinder PL Mount, CCD Video Assist, movie speed control, 4x5.650 Matte Box, Rt. Handgrip, Batteries, Follow focus and more \$45,000.00. Visual Products, Inc. (440) 647-4999.

HUGE LIST OF USED EQUIPMENT ONLINE: www.visualproducts.com.

ÉCLAIR-CM3 35mm Cameflex — complete camera shooting package. It includes camera body in near mint condition with one NIKON mount, variable shutter and full aperture gate for Standard & Super 35 Photography. 4x400', 1x200', 1x100' quick change magazines, 18mm T 2, 25mm T 2.2, 35mm T 2.2, 50mm T 2.2 and 75mm T 2.2 matched set of flawless Kinoptik lenses, 25-250mm Angenieux T 3.9 zoom lens, with #1 & #2 diopters and Angenieux 1.4x & 2x tele-extenders, Perfectone crystal multi-speed motor, Perfectone 24 fgs constant speed motor, and variable speed Kino-Technique motor. Also included is camera base with rods and matte box, some filters, batteries and chargers, cases, O'Connor model #50 fluid head, standard legs and Hi-hat. All in excellent condition! Price: \$7,900.00 or BO. Call George at (435) 940-1878.

Lightweight Folding Track Dollies, Great for the Low Budget Shooter. \$1,350.00. Track available. Call Visual Products, Inc. (440) 647-4999.

OVER 4,000 ITEMS IN STOCK. PRO VIDEO & FILM EQUIPMENT. (888) 869-9998.

New Video Tap for Arri II-C Camera, Easy to fit, no machining required. Adjustable iris and focus controls with color CCD camera \$3,500.00: With B&W CCD \$3,000.00. Call Visual Products, Inc. (440) 647-4999.

Everything You See Going On At The New Birns & Sawyer Is Pure B.S.!



That's right, we're new...from our logo, building and attitude, to our equipment, manufacturing and pricing. We just can't get any newer and still be an industry standard. Professionals expect nothing less than pure B.S. - Birns & Sawyer.

Birns & Sawyer...Before you buy from us, you've gotta be sold on us.

1026 North Highland Ave, Hollywood, CA 90038 . Phone (323) 466-8211, Fax (323) 466-7049
Web: www.birnsandsawyer.com . Email: info@birnsandsawyer.com

SHOOT IN CHILE NOW



EXPERT MOTION PICTURE CAMERA REPAIR and MODIFICATIONS

**Cinema Engineering Co. 7243 Atoll Ave.
Suite A, North Hollywood, CA 91605
(818) 765-5340 Since 1975 FAX (818) 765-5349**

16mm 35mm 65mm No job too big, no job too small 70mm Vista Vision

SMS PRODUCTIONS, INC. RENTAL — SALES — SERVICE

676 N. LASALLE STREET, SUITE 100
CHICAGO, ILLINOIS 60610
TEL: 312-440-8963 FAX: 312-440-8966

WWW.SMSPROD.COM
PROFESSIONAL MOTION PICTURE EQUIPMENT

Mole Richardson · ARRI · K5600 · Kino Flo · Dedolight
Lowel · ETC Lighting & Dimming · K5600 · Strand
Altman · Smith Victor Norms · Matthews
LTM · American Bogen/Avenger
Chimera · Rosco GAM · Lee Filters
Apollo · CIBC Fog Machines
Gobos · Gel · Tape Paint · Rope
Foamcore · Bags Spiderco Slates
Quartz & HMI Lamps
Changing Tents · Tools · Sekonic & Minolta Meters · Flexfill
Tiffen & Lee Camera Filters · Studio Consulting & Installation

Stage & Studio Supply
LIGHTING · GRIP · EXPENDABLES
Call Toll Free 877-382-3456

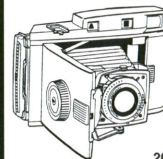
Sales · Rentals · Stages
On The Web
www.dtcgrip.com

WWW.JBKSCINEQUIPT.COM

TEL: (954) 922-6647

e-mail: jbkfilm@aol.com

SALES/SERVICE & REPAIR



PROFESSIONAL POLAROID* CAMERAS FOR EXPOSURE AND LIGHTING EVALUATION

SOLD SERVICED-MANUFACTURED
CALL FOR COMPLETE INFORMATION
800-468-3399 · 360-887-1555
FAX 360-887-1549
FOUR DESIGNS CO.

20615 NE 22nd AVE. RIDGEFIELD, WA 98642
*POLAROID is a registered trademark of the Polaroid Corp.

Building a Camera Car?

We make Tube Bases, Knuckles, 2 & 4 way
Leveling Heads, Bridge Plates ... plus
Hood & Door Mounts & lots more.

WILLY'S WIDGETS

4531 N 87th Place
Scottsdale, AZ 85251

Catalog \$1.00 or
2-1st Class Stamps
O'seas - 3 Postal
Reply Coupons

MILLER

service centers



Expert care and repair of Miller tripods and fluid heads by factory-trained technicians. Warrantee and out of warrantee service available at both locations.

IN THE EAST
Miller Camera Support, LLC,
216 Little Falls Road
Cedar Grove NJ 07009
Phone: (973) 857 8300 Fax: (973) 857 8188
E-mail: mfhusa@aol.com

IN THE WEST
Transylvania Film/TV Ltd
121 N. Victory Blvd, Burbank, CA 91502
Phone: (818) 295 6972 Fax: (818) 295 6978
E-mail: drakula@neteze.com

www.millertripods.com

Control Any Camera! VariZoom Lens Controls

For All Canon and Sony Hi8, Digital 8 and DV Camcorders!

Introducing

VZ-Pro-L
For Tripods & Jibs!
Perform fast position changes & snail pace crawls!
COMPLETE CONTROL!

VZ-PG-L
● CONTROL ZOOM ● PAUSE/RECORD
● CONTROL FOCUS ● and MORE!!

The Ultimate On-Camera Monitor Packages!

Studio Set-Up
Get a VariZoom Controller with your TFT Monitor Package for the Ultimate Camera Set-Up!

The VZ-TFT Package
- Custom Run Head -
- On-Camera Mount -
- Battery Charger -
- 5.6" Monitor -
- Battery -
- Custom Case for storing and protecting ALL of your investment!

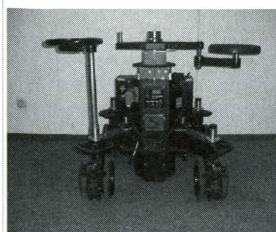
7 inch 4:3 & 16:9 Monitor Sizes Also Available!

Who Uses VariZoom? ● National Geographic ● Nickelodeon
● CNN ● ABC ● TNT ● Discovery Channel

why? Professional Results with mini-DV Cameras!

1-888-826-3399 www.varizoom.com

Super Panther III



PANTHER

2nd hand fully maintained with guarantee
Incl. accessories
\$ 22.999,-

Tel: +49-89-613900-01
Fax: +49-89-6131000
rp@panther-gmbh.de
www.panther-gmbh.de

EQUIPMENT FOR SALE

FOR QUALITY USED EQUIPMENT PLEASE VISIT OUR WEB SITE AT: WWW.WHITHOUSEAV.COM OR CALL US AT (805) 498-41777.

PL hard front mount for Arriflex II-C camera, \$1,600.00 installed. Call Visual Products, Inc. (440) 647-4999.

Underwater Super16 — Arri SRI Super16, 10.8-60mm Optex Zoom, 2-400' Magazines, 2-Onboard Batteries, Rt. Handgrip, Charger, Deniz Underwater Housing (Rated 100 meters), 250-Watt Light W/Charger, New Dome Port Complete Package \$21,000.00. Visual Products Inc. (440) 647-4999.

VISUAL PRODUCTS-LARGEST SELECTION OF USED MOTION PICTURE EQUIPMENT, AATON TO ZEISS. WARRANTY ON ALL EQUIPMENT. PH (440) 647-4999. OR FAX (440) 647-4998 OR VISIT OUR WEBSITE AT: www.visualproducts.com.

Panther Dolly, complete with accessories and Riding Super Jib. Excellent Condition \$22,000.00. Call Visual Products, Inc. (440) 647-4999.

Innovation TV16 Probe Lens System. System includes direct view module, 5mm, 6.5mm, 12mm, 18mm, 40mm lenses PL Mount, Custom Case, and Manual. All in "LIKE NEW" condition. Over \$11,000.00 new. Now \$4,900.00. Call Visual Products, Inc. (440) 647-4999.

37 YEARS EXPERIENCE, OVER 40,000 SATISFIED USED EQUIPMENT CUSTOMERS. CALL BILL REITER. PRO VIDEO & FILM CO. (888) 869-9998.

Mint used 16mm & 35mm cameras, lenses, accessories, support call — Gallus Productions Inc. (310) 664-7032.

35 BL1, mint, 2x400' mags, 1x1000' mag, handgrip, Prime blimp, \$14,000.00. (310) 664-7032.

Technovision Geared Head, Excellent Condition \$6,500.00. Call Visual Products, Inc. (440) 647-4999.

HUGE LIST OF USED EQUIPMENT ONLINE: www.visualproducts.com.

Arri 535B Camera, 2x400', 2x1000' magazines, extension eyepiece, video assist, baseplate, custom cases \$119,000.00. Call Visual Products, Inc. (440) 647-4999.

Arri BL4S Camera, 2x400', 2x1000' magazines, extension eyepiece, video assist, baseplate, follow focus, 6x6 matte box, battery, set of Zeiss T1.3 primes, custom cases \$97,000.00. Call Visual Products, Inc. (440) 647-4999.

Arri BL4 2x400', 2x1000' magazines, extension eyepiece, video assist, baseplate, 6x6 matte box, battery, custom cases, set of Zeiss T1.3 primes \$70,000.00. Call Visual Products, Inc. (440) 647-4999.

PROFESSIONAL EQUIPMENT. ALL USED. ALL GUARANTEED. ALL THE TIME. PRO VIDEO & FILM CO. (888) 869-9998.

SR2 SUPER 16/16mm (NEW CONVERSION), serviced, painted, 2x400' mags, 2 batts., charger, handgrip, VSU, \$22,000.00. (310) 664-7032.

SR2, extension viewf., 2x400' mags, Arri T-bar, Sony B&W CCD, Zeiss T2, 2 batts, speedc., charger, sunshade, dustcovers, \$22,000.00. (310) 664-7032.

VISUAL PRODUCTS-LARGEST SELECTION OF USED MOTION PICTURE EQUIPMENT, AATON TO ZEISS. WARRANTY ON ALL EQUIPMENT. PH (440) 647-4999. OR FAX (440) 647-4998 OR VISIT OUR WEBSITE AT: www.visualproducts.com.

EQUIPMENT FOR SALE

35-3 3rd Generation, C.E. base, 3x400' mags, W/A eyepiece, Deniz pivoting video tap door w/color camera, baseplate, 6x6 matte box \$35,000.00. Call Visual Products, Inc. (440) 647-4999.

Arri SR11 camera 2x400' magazines, 2-onboard batteries, charger, right handgrip custom case \$54,000.00. Visual Products, Inc. (440) 647-4999.

Sachtler 7+7 Studio II \$3,900.00, Mitchell Vitesse head, \$5,900.00, Ronford F7 head, \$3,000.00, Worral Geared Head, \$1,900.00. Call Visual Products, Inc. (440) 647-4999.

Super 16 Zooms: 8-64mm Canon, \$12,000.00, 11.5-138mm Canon, \$13,000.00, 12-120mm Zeiss T2.4 \$9,500.00. Call Visual Products, Inc. (440) 647-4999.

SR2 HS, extension viewf., 2x400' mags, 2 batts, speedc., charger, sunshade dustcovers, \$19,000.00. (310) 664-7032.

SR HS, PL, 16/S16, like new, video tap, extension viewf., 2x400' mags, 2 batts, charger, speedc., digital counter, handgrip, dustcovers, \$25,000.00. (310) 664-7032.

WHAT'S NEW IN USED EQUIPMENT? ASK: PRO VIDEO & FILM EQUIPMENT. (888) 869-9998. www.provideofilm.com.

Zeiss 11-110mm new \$9,000.00, Zeiss 9.5/12/16/25mm, T1.3 \$5,500.00, Zeiss 10-100mm T2 \$5,500.00, Zeiss 8mm \$800.00, Zeiss 60mm Macro \$2,400.00, Zeiss 12mm or 16mm T1.3 \$1,200.00, Tgeio 5.7mm \$1,400.00. (310) 664-7032.

Arri 35-3 extension eyepiece \$1,200.00. 400' IIC magazines \$900.00. Call Visual Products, Inc. (440) 647-4999.

Arriflex SR2 Super 16, 2x400' magazines, 2 onboard batteries, right hand grip, Cinematography Electronics precision speed control, custom case \$23,000.00. Call Visual Products, Inc. (440) 647-4999.

Arriflex SR2.5 Evolution, super 16 PL, High speed, pitch adjustment, 2x400' HS mags, digital display and built-in speed control like SR3, 12-24v operation, in new condition \$27,500.00 or \$33,000.00 with 12-120mm T2.4 Zeiss. (305) 758-2648, fax (425) 955-2204, e-mail: Usedcamera@aol.com.

Mobile custom crane — this modified Ford flatbed truck has a 2 person riding hydraulic crane with rotating turret, max lens height 15 feet, maximum reach 12'6", max lift 11'6" price reduced to only \$15,000.00. Visual Products, Inc. (440) 647-4999.

FLY FIRST CLASS! www.SteadicamRentals.com (800) 790-2881, (818) 706-2908.

ARRI VARICON latest model with meter, case and extras \$4,250.00. Lowell Peterson, ASC (818) 995-1906 lowell@peterson.net.

ARRIFLEX SR11 Super 16mm, 2 mags, complete kit \$23,500.00. www.jimon.com info@jimon.com (818) 953-7254.

Éclair ACL 1.5, HD crystal motor 8-75fps, 3x400' mags, Arri B mount, 9.5-95mm zoom, grip, case, very nice \$3,500.00, CP-16R, 2x400' PLC4 mags, 12-120mm Canon, 2 batts, charger, fitted case \$2,500.00, Cooke 20-100mm T3.1 zoom mint \$4,250.00, CP-FX35, 35mm motion control and HS camera, mirror reflex, 2x400', vari shutter 11.5-180mm, PL mount, 1-120fps, mint better than Fries \$30,000.00. (305) 758-2648, fax (425) 955-2204, e-mail: Usedcamera@aol.com.

Highly Affordable!



- 4X4 & 3X3 Matte Boxes
- For 2/3" to Mini DV camcorders
- 100-52mm rings to fit most lenses
- 2 trays adjust vertically, 1 also rotates
- Rods supporting system for 4X4
- Mounting plate for Sony, JVC, Panasonic & Canon
- Hard or bellows shade for 4X4
- Removable flag & handgrip available
- Rectangular or round hoods for 3X3

THE LATEST IN DIRECTOR'S VIEWFINDERS

• Dial-in aspect ratios: TV, 1.37, 1.66, 1.77, 1.85, 2.35

• 16, 35, 50, 75, 100, 135, 160, 200 mm (35)

• 18-200 mm (35)

• 8.5-94 mm (16)

11X Micro
ViewFinder

• Shown actual size
(2.2"/56mm long x
1.62"/42mm dia.)

- No masks to lose
- Weight: 4.4 oz (125 g)
- Rubber eye cup included

Cavision Enterprises Ltd.

708-1155 West Pender Street
Vancouver, B.C. Canada V6E 2P4
Fax: 604-605-7001

604-605-7015

E-mail: sales@cavision.com

www.cavision.com



SUNPATH

Sun Tracking Software
39,000 Locations World Wide
Suunto Compasses & Clinometers

WIDE SCREEN SOFTWARE
818-764-3639

www.wide-screen.com

SPIN-AXIS 360



**OPPENHEIMER
CAMERA
PRODUCTS**

Ph: 206-467-8666 Fax: 206-467-9165
www.oppenheimercamera.com

150 fps
MAG

**Go
Low
Profile.**

SL Cine introduces the lightest weight
Steadicam-style mag built for the Arriflex
435 camera. Check out the 400' SL 435 magazine
and see how SL Cine can lighten your load.

CINE SL INC

TEL 323.733.7088
FAX 323.733.1462

www.slcline.com
email: slcline@aol.com

How is this publication thinking about the future?

By becoming part of the past. We'd like to congratulate this publication
for choosing to be accessible with Bell & Howell Information and Learning.
It is available in one or more of the following formats:

- Online, via the ProQuest® information service
- Microform
- Electronically, on CD-ROM and/or magnetic tape

UMI
Microform & Print

ProQuest

BELL & HOWELL
Information and Learning

For more information, call

1-800-521-0600, ext 2888 (US) or 01-734-761-4700 (International)

www.bellhowell.infolearning.com

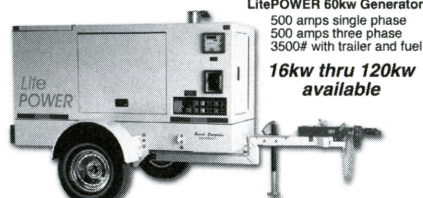
CARIBBEAN

FILM & VIDEO ASSOCIATION

www.caribbeanfilmlocations.com

1-877-336-3617 1-410-284-3617

LitePOWER Movie Quiet Generators



LitePOWER 60kw Generator

500 amps single phase
500 amps three phase
3500# with trailer and fuel

16kw thru 120kw
available

Burrell Enterprises, Inc.

www.litepower.com

toll free: 866-474-8111

BLOCK-BUSTER!

A New Era In Camera Power



- 13.2/26.4v Switchable or
- 13.2/13.2v Dual Isolated or
- 30v Single Output
- Power Level Indicator
- Fits all Fischer Dollies
- Superior Design
- Very Service Friendly
- Rugged Construction
- Precise Fitting Parts
- Lentequip Quality
- Order Yours Now!

Block Batteries • Chargers • High Capacity SR32 On-Boards • Cables Reels • Splitters • Stands

lentequip.com tel: (416) 406-2442

ENG/EFP Gear

prosourceBMI.com

AMERICA'S PREMIER BOLEX® DEALER

BOLEX SALES AND SERVICE

New and Selected Used

MOTION PICTURE EQUIPMENT

www.chamblesscinequip.com

CALL, WRITE OR E-MAIL FOR COMPLETE LISTING

CHAMBLESS CINE EQUIPMENT

13368 CHATSWORTH HWY • ELLIJAY, GA 30540-0231 USA
T706-636-5210 • F5211 e-mail: bolexcce@ellijay.com

4 WEEKS FREE

Your best source for the
industry news you need
to know...



Call Toll Free 866-525-2150

Please mention American Cinematographer when you order.



RIP-TIE®
Vetco® Cable Wraps



The Rip-Tie Co. 800-348-7600

P.O. Box 77394 San Francisco, CA 94107

Filmtools

Outfitters for Professional Image Makers

www.filmtools.com

1930 W Olive Ave Burbank CA 91506
818.845.8066 888.807.1900
TOLL FREE OUTSIDE CA

SOUNDS GREAT

The most popular audio adapter for
DV camcorders - Ideal for the Sony
VX2000



Compact
professional audio
adapter for digital video
camcorders - record like a "pro" simply by
adding this cost-effective device! The original
mini-solution for high quality sound and control.

To find out more about equipment compatibility, prices and
availability, call or visit our web site today for the dealer nearest you.

BeachTek

The Quiet Connection
(416) 690-9457 • www.beachtek.com

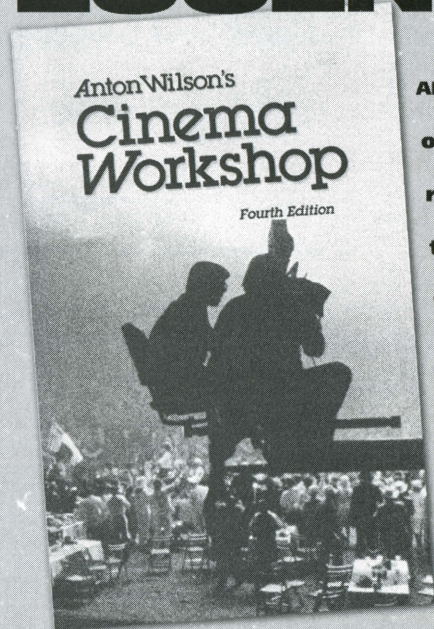
1.5 MILLION HITS A MONTH... ...AND GROWING

Isn't it about time you placed a classified ad on the ASC Web Site?

Internet ads are seen around the world at the same great rate as in print, or for slightly more you can appear both online and in print.

For more information please visit
www.cinematographer.com/advertiser, or
e-mail: classifieds@cinematographer.com

GET THE ESSENTIALS!



ANTON WILSON'S CINEMA WORKSHOP

**offers aspiring filmmakers the
rock-solid, essential information
they need on cameras, shooting
formats, lenses, filters,
lighting, and sound recording.**

\$9.95 SPECIAL

**TO ORDER CALL 800.448.0145 OR 323.969.4333
OR VISIT US AT WWW.CINEMATOGRAPHER.COM**

EQUIPMENT FOR SALE

SR1 Super 16/16mm, PL-mount, 2-400' mags, 2 batts w/charger, handgrip \$15,000.00. (310) 664-7032.

Moviemag Super America Pkg: movielight, digital read-out, ccd video assist, ext. eyepiece, 2x500' 2x1000' magazines, baseplate, follow focus, 4x5.650 matte box, rt. handgrip, 2-24 volt batteries custom cases \$58,000.00 with moviemag prime lens set \$68,000.00. Call Visual Products, Inc. (440) 647-4999.

AATON XTR Super16mm, 2 mags, complete kit \$21,000.00 www.jimon.com info@jimon.com (818) 953-7254.

Optical printers, PSC 102 and 103, both aerial plus accessories 35mm/16mm liquid gate, editing equipment in Mexico City. Call Carlos Munoz (525) 544-1124 Email: digiart@axtel.net.

16mm&35mm film cameras, best prices guaranteed. www.jimon.com info@jimon.com (818) 953-7254.

ARRI SR3, Zeiss 11-110mm, Lens controller, Color Video, 5x6 Matte Box, FF3, 3 Magazines. Excellent Condition. \$70,000.00 SR3 Eyepiece: \$1,000.00 EXPLODED VIEW. (818) 729-9000.

Aaton LTR 54 in absolutely mint condition. DP's personal kit, never rented. LTR 54 Body, Zeiss MK 2 10-100mm T2, Ang. 5.9mm, Option R Video Assist, built-in light meter, 3x400' magazines, custom cases, batteries just re-celled, too many extras to list. \$19,000.00 Call Jeff (801) 201-4880.

Super 16 Éclair NPR Outfit, Recent Paris conversion, fully serviced, 15-150mm Angenieux, 2x400' magazines, new belt battery, crystal/variable motor. Consider part swap fluid head tripod. US \$4,900.00. Brian (514) 987-4832.

Arri SR3, Zeiss 11-110mm, Zeiss 9.5mm, Aspheron 5.6mm, Nikkor 200mm f/2, 3x400' Magazines, Video Tap W/CEI Color 4, Ext. Eyepiece, Digital Microforce, 4x4 M.B.16, FF 3, 19mm Baseplate, Custom Cases, 5 On-Boards, 1x12/24 Block Battery, Sony 8" Color Monitor, Superior Condition: \$94,500.00 rolandmorgan@pravdastudios.com (206) 381-9921 ext.201.

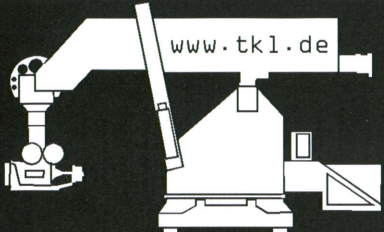
MITCHELL MARK II BNCr, Fries Video door, Sony Color Tap, Lynx C50 high-speed motor, Canon K35 25-120mm zoom, complete Super Baltar lenses, magazines, cases. Will consider camera trade for ARRI SR II or III package. **MOTION CONTROL PAN-TILT-ZOOM SYSTEM** — Mini-Worrell & custom roll head all with steppers including zoom & focus, Lynx 8-channel driver box, power supply, IBM laptop, Kuper & Lynx boards, software. Tel: (818) 636-6091 for e-mail pics.

WORLD'S LARGEST AND MOST RESPECTED USED EQUIPMENT DEALER. (888) 869-9998.

Arriflex 16mm, 25-100mm Sam Berthio Zoom, fix & variable speed motors, 500' magazine £1,200.00 or nearest offer. COLLECTORS CAMERAS Bell & Howell 35mm 25mm, 50mm Cooke & 6" Bell & Howell Lens, 500' magazine, 8 to 48 frames 12-Volt Motor £1,800.00 or reasonable offer. W. VINTEN ANIMATION CAMERA H type S. no 88. 28mm, 50 & 75mm Cooke Lens, 500' magazine, single & continuous speed motor. £4,000.00 or nearest offer. Contact A. Rashid Khan 00 44 161 225 3264 or e-mail ARASHIDKHAN@AOL.COM.

ARRI 435ES — 535B, Arri III, BL4S, SR111, SR11 High Speed, plus lenses & support. Buy one or all — they're priced to sell! **ALAN GORDON ENTERPRISES**, ask for Wayne (800) 825-MOVI E-mail: info@alangordon.com.

www.tkl.de



MILO Motion Control
in Germany and Europe

TKL
THE MOTION CONTROL FACTORY.
THOMAS & KNUT LANGE OHG
TEL. +49.4552.1008

RUSSIANS NEED CASHKA!
PRICES SLASHED

16mm Krasnogorsk K3 Plus Spring Wound \$725.
16mm Krasnogorsk K3 Plus Crystal Sync \$1,425.
(Both have Reflex Viewing like Arri, Aaton, etc.)
All of our products are quality enhanced.
8mm Wide Angle Lens (Pentax screw-mount) \$425.
Fits K3 (and almost every camera)
Super 8mm Quarz Kinoflex Package \$275.
If you don't see our logo, you're playing Russian Roulette
Telephone 203.531.0900, Fax 203.531.6229
www.kievusa.com



INTERVALOMETERS - SYNC

Time Lapse/single-frame for Bolex, K-3 (from \$395)
also Eyemo (from \$895), Arri S and Arri II. Sync motors
for Bolex, Eyemo, more.

1-888-333-1666
www.ncspro.com

NCS Products NEW YORK 718-969-0565 info@ncspro.com

Visit
www.cinematographer.com

Protective Carrying Cases

portabrace.com

Cases 4 Less.com

CLICK HERE

YOUR BEST VALUE 24 HR. SERVICE

Film Emporium
24 Hr Purchase & Sales Centre Raw Stock, Video & Audio
800/371-2555

KODAK RAW STOCK PRODUCTION INSURANCE
www.filmemporium.com

QUALITY LENS SERVICE

• Fujinon • Canon • Angenieux
• Cooke • Zeiss • Schneider • Etc.

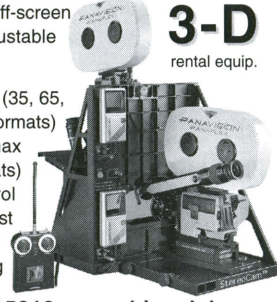
WHITEHOUSE AUDIO VISUAL
(805) 498-4177 FAX (805) 499-7947
www.whitehouseav.com
e-mail repair@whitehouseav.com

HinesLab dual-camera 3-D when your image is important.
3-D depth and off-screen position are adjustable during the shot.

STATE OF THE ART 3-D rental equip.

• StereoCam™ (35, 65, NTSC, & HD formats)
• BiClops™ (Imax & Iwerks formats)
• Remote Control
• 3-D Video Assist
• 3-D Calculator
• 3-D Consulting

ph. 818-507-5812 www.hineslab.com



THE PRETTIEST PICTURES LIBRARY

Incredible Aerials
Nature Scenes
The Himalaya • Caves
Palau • The Bahamas
Hawaii • Tahiti
Dolphins • Waves
Sunsets • Clouds
Seagulls • Birds
National Parks
Underwater
Hangliding • Soaring
Statue of Liberty
Surfing & Sailing
Cities
Ballooning
Skateboarding
Dunebugging
Skiing



An incredible collection of original cinematography available in multi-formats, cleared for your use.

MACGILLIVRAY FREEMAN
AERIAL & ACTION SPORTS LIBRARY
BOX 205 LAGUNA BEACH, CA 92652
RING 949/494-1055 FAX 949/494-2079

Visual Products

Ph 440-647-4999 Fx 440-647-4998
www.visualproducts.com

16mm & 35mm Formats
CAMERAS • LENSES • SUPPORT • EDITING
USED MOTION PICTURE EQUIPMENT



VENEZUELA

FILM & VIDEO
GEAR ~ SERVICES
LOCATIONS ~ CREW

+1 305 887 3710
www.filmvenezuela.com

HORIZON OPTICS
A Division of Ste-Man, Inc.

Optical Service
Custom Design • Motion Picture
Video • High Definition

Service available for any lens including:
Angenieux, Cooke, Zeiss, Century,
Canon, Fujinon
Over 50 Years Combined Experience in Optics

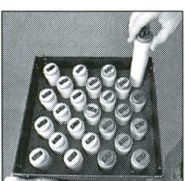
Tel. 805.520.1275 Fax 805.520.7342
email: sternaninc@aol.com

K-CASE THE STORAGE SOLUTION FOR KINO FLO® BULBS

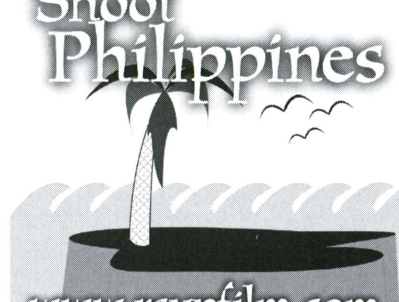
A BETTER WAY TO STORE KINO FLO® BULBS

- protects expensive bulbs
- quickly inventory bulbs
- holds 25 Kino Flo® tubes
- access tubes individually

Location Lighting Limited
phone: 215.233.1909 fax: 215.233.8021
www.locationlighting.com mail@locationlighting.com
Also available at most Kino Flo Dealers US Patent Pending



Shoot Philippines



www.rsvpfilm.com

at: www.cinematographer.com

THE AC HAT



EQUIPMENT FOR SALE

Pristine Nikkor speed lenses. **Car shooters and portrait lenses. All Century conversions, all with PL mount, gears and cases: Nikkor 200mm T2.0 \$4,695.00, Nikkor 300mm T2.0 \$14,500.00, Nikkor 400mm T2.8 \$5,250.00, Nikkor 600mm T4.0 \$5,450.00 all for \$28,000.00 call (253) 884-2262.**

Field time-lapse/motion-control tripod and gearhead \$4,495.00 e-mail for pix/specs johnno@cco.net (253) 884-2262.

Aaton XTR Prod PL, S-16 and N16 glass with glow, 3x400' DX mags, Grip, rod support, VR46 color flicker-free video assist, 5 onboard batts and dual charger 110-220v \$38,750.00 or with 12-120mm T2.4 Zeiss for \$44,250.00. (305) 758-2648, fax (425) 955-2204, e-mail: Usedcamera@aol.com.

HUGE LIST OF USED EQUIPMENT ONLINE:
www.visualproducts.com.

WANTED

WANTED: Antique motion picture camera equipment. Call Jim at Visual Products, Inc. (440) 647-4999.

CASH FOR YOUR EQUIPMENT NOW! MOTION PICTURE EQUIPMENT 16MM OR 35MM WANTED: CAMERAS, LENSES, TRIPODS, DOLLIES, CRANES, LIGHTING, EDITING. VISUAL PRODUCTS, INC. PH (440) 647-4999 OR FAX LIST TO (440) 647-4998.

WANTED

WANTED: STEADICAMS, CAMERAS, LENSES, TRIPODS, etc. for cash, consignment, or trade. Derrick, WHITEHOUSE A/V (805) 498-4177, FAX (805) 499-7947. DW@WHITEHOUSEAV.COM.

WANTED: CAMERAS 35MM & 16MM, SOUND EQUIPMENT, FLUID HEADS, LIGHTING, ETC. Best cash prices paid. Consignment also available. Contact Pete Anway, BIRNS & SAWYER, INC. 1026 N. Highland Ave., Hollywood CA 90038, (323) 466-8211.

SERVICES AVAILABLE

STEVE FIELD STEADICAM. EMMY WINNING STEADICAM OPERATOR. FILM/VIDEO. BETACAM SP PACKAGE. steadipov@aol.com (310) 288-3601.

For film and video equipment www.eucam.com EUCAM's got it!

If you search for equipment in Europe, Eucam is the distributor for you.

STEADICAM ARM, QUALITY SERVICE OVERHAUL AND UPDATES. QUICK TURN AROUND. ROBERT LUNA (323) 938-5659.

QUALITY CAMERA SERVICE: Complete repair & machine shop, parts dept., & top experienced technicians are available at Birns & Sawyer, Inc., to service your camera, lenses, tripods & related equipment. Send in your equipment for an estimate to our Service Dept. (323) 466-8211. Peter Anway, BIRNS & SAWYER, INC., 1026 N. Highland Ave., Hollywood, CA 90038.

SERVICES AVAILABLE

Time-lapse cameras that move! Pans tilts tracks zooms, showreel LA (323) 874-5074, London (208) 802-8791, www.time-lapse.co.uk.

For film and video equipment www.eucam.com EUCAM, Europes most known Profi-Provider of all!

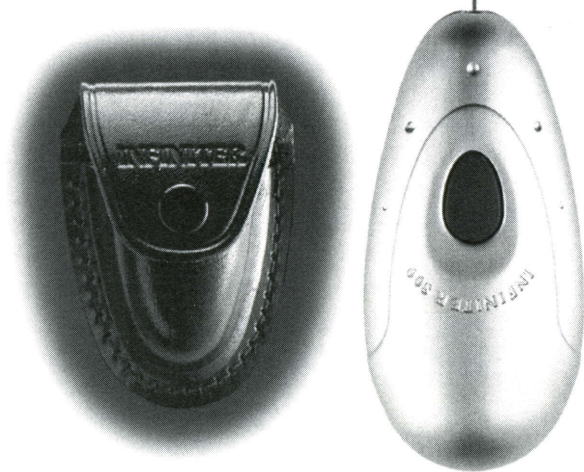
For film and video equipment www.eucam.com Prompt, favourable and on easy terms! EUCAM's got it!

REPRESENTING THE WORLD'S LARGEST INVENTORY OF PRE-OWNED PROFESSIONAL CINEMA AND VIDEO EQUIPMENT. Cameras, lenses, tripods, cranes, dollies, cinema vehicles. Web site <http://www.cineused.com>. kenrich@cineused.com. Phone (714) 624-6609 Fax (949) 721-1910 The Power Broker. USA.

SITUATIONS AVAILABLE

FACULTY POSITION FOR FILM PROGRAM FALL 2001 The Film Program at St. Augustine's College in Raleigh, N.C. has opened a fulltime faculty position in cinematography to teach production courses in film and digital. This is an Assistant Professorship, thus requires a MFA in Film or other like terminal degree. Candidates must have professional experience as a DP; previous teaching experience is desirable. Salary is commensurate with professional experience. Please send your vitae and supporting materials to Ellen Shepard, Director of Film, St. Augustine's College, 1315 Oakwood Ave., Raleigh, N.C. 27610. (919) 516-4371.

THE INFINITER 800 LASER POINTER



- The brightest laser pointer in the world.
635 nm laser approx. 10 times brighter than 670 nm.
- CR2 3V battery included. (12 hrs. operating)
- Genuine leather carrying case included.
- Die-case metal construction, fingerprint-proof metal plating.
- State of the art design.

\$59.95

Shipping and Handling: \$5 U.S./\$6 Foreign

To order:

Phone 800.448.0145 (U.S. Only) • 323.969.4333

Fax 323.876.4973 or online at www.cinematographer.com

Advertiser's Index

- | | | |
|---|---|--|
| AAS 103 | HB Group 12 | Prosource 105 |
| AC 18, 19, 25, 27, 37,
64-65, 69, 79, 80,
85, 88, 95, 98, 99,
100, 105, 106, 107,
108, 109, 110 | Hines Lab 107 | Rip-Tie Company 105 |
| Abel Cine Tech 13 | Hollywood Reporter, The
105 | Sachtler 1 |
| Arriflex 21 | HydroFlex, Inc. 14 | Shooting in the
Philippines 107 |
| Backstage Equipment
93 | IBC 47 | SL Cine 105 |
| Beachtek International
105 | International Film &
Television Workshop
87 | Slow Motion 61 |
| Birns & Sawyer 43, 103 | Isaia & Company 70 | SMS Productions 103 |
| Bogen Photo 51 | Islands Film and Video
Assoc. 105 | Stanton Video Services
83 |
| Burrell Enterprise 105 | JBK Cinequipt 103 | Ste-Man/Horizon 107 |
| Camera Essentials 93 | K&H Products 8, 107 | Super 8 Sound 75 |
| Cases4less.com 107 | K5600, Inc. 30 | Tiffen C4 |
| Cavision 105 | Kiev USA 107 | TKL, The Motion Control
Factory 107 |
| Century Precision Optics
5 | Kino Flo 55 | Transvideo International
71 |
| Chambless Productions
105 | Lee Utterbach 16 | Vancouver Film School
29 |
| Christies 31 | LEMAC 87 | Varizoom Lenses
Control 104 |
| Cine Magic Int'l., Inc. 10 | Lentequip 105 | Visual Products 107 |
| Cine Materials 107 | Lightline Electronics 92 | Whitehouse Audio
Visual 107 |
| Cine Video Tech 85 | Lightning Strikes 41 | Wide Screen Software
105 |
| Cinekinetic 96 | Location Lighting 107 | Willy's Widgets 103 |
| Cinema Engineering
Company 103 | London International
Film School 93 | ZGC 16, 61, 75, 96 |
| Cinematography
Electronics 6 | MacGillivray-Freeman
107 | |
| Cinequipt 92 | Mamiya America
Corporation C3 | |
| Cinetech 9 | MAT 61 | |
| Clairmont 23 | Matthews Studio
Equipment 4 | |
| Cooke 61 | Miller Fluid Heads,
Australia 15 | |
| Coptervision 42 | Miller Fluid Heads 104 | |
| Creative Planet 59 | Mole-Richardson 7 | |
| David Allen Grove 41 | Musco Mobile 83 | |
| Doggicam 54 | Nalpak 87 | |
| DTC 103 | NCS Products 107 | |
| Eastman Kodak C2, 2 | New York Film Academy
17 | |
| Film Emporium, Inc. 107 | Optex 16, 75, 96 | |
| Film/Video Equipment
Service 85 | Oppenheimer Camera
105 | |
| Filmtools 105 | Otto Nemenz Intl. 11 | |
| Flying-Cam 29 | P+S Technik GmbH 63 | |
| Focal Press 62 | Panther 91, 104 | |
| Four Designs 103 | | |
| Glidecam Industries 6 | | |

KODAK

CINEMATOGRAPHY

MASTER CLASS SERIES VIDEOS

This unique series, sponsored by the Kodak Worldwide Student Program, has great value to both students and working cinematographers. Nine of the world's finest directors of photography share their experience in a workshop setting, as they guide you through a series of professional lighting problems both in the studio and on location. Computer animation is used to vividly illustrate the approaches used to solving them.

FEATURES INCLUDE:

Lighting Dances With Wolves
With Dean Semler, ASC, ACS

Lighting Dead Poets Society
With John Seale, ASC, ACS

*Studio Lighting:
A Comparative Workshop*
With Donald McAlpine, ASC, ACS
& Denis Lenoir, AFC

Location Lighting
With Geoff Burton

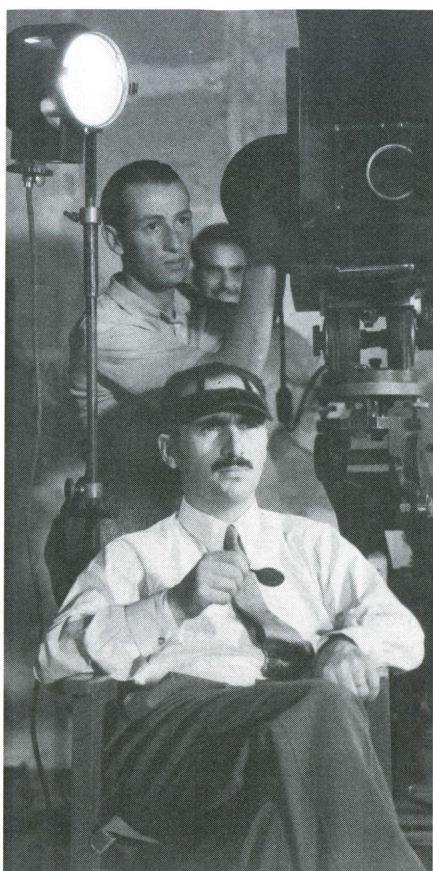
Shooting for Realism
With Allen Daviau, ASC
& Sacha Vierny

Shooting for Drama
With Robby Müller, NSC, BVK
& Peter James, ASC, ACS, CSC

Shooting for Fantasy
With Sacha Vierny & Denis Lenoir

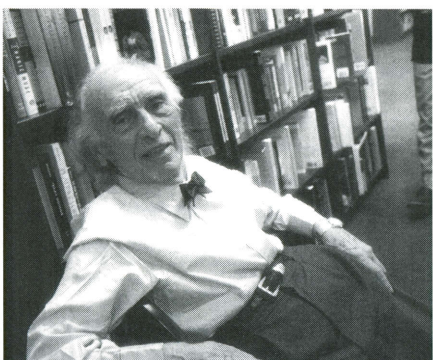
Shooting for Black-and-White
With Allen Daviau & Denis Lenoir

www.cinematographer.com
(800) 448-0145

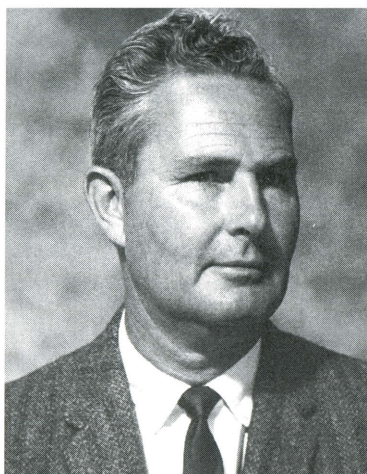


JOHN ALTON'S PAINTING WITH LIGHT

WWW.
CINEMATOGRAPHER.
COM



In Memoriam



Monroe "Monk" Askins, ASC, who lent his expert eye to numerous classic television series of the 1950s and '60s, died April 15. He had been a member of the ASC since 1966.

Born July 1, 1915, in Clanton, Alabama, Askins began his film career as an actor for RKO Pictures in 1934 while continuing his acting studies in the Little Theatre Group. Over the course of several years, he bounced around various studio departments before ending up in the camera department as a film loader. In 1944, he became a camera assistant for Tony Gaudio, ASC then joined the Navy's O.S.S.-John Ford unit in Washington, D.C., as a photographer.

After a one-year stint in the Navy, Askins returned to RKO and worked as a camera assistant until 1950. In 1951, he went to work for Ziv Studios as Kenneth Peach's first AC. While at Ziv, Askins steadily worked his way up the camera ranks until he attained director of photography status.

While plying his cinematography craft, Askins was involved in a multitude of television shows that are now hailed as classics. His photography can be found in series such as *The Cisco Kid*; *The Adventures of Superman*; *Science Fiction Theater* and *Highway Patrol* with director Paul Guilfoyle; *Bat Masterson*;

Dragnet directed by and starring ASC associate member Jack Webb; *Peyton Place*; *Gunsmoke*; *Sea Hunt*; *The Rough Riders*; *The Munsters*; *McHale's Navy* and *The Monroes*. He also took a seat in the director's chair for episodes of *The Rough Riders* and *World of Giants*.

Askins cinematography wasn't limited to just the television realm. He also filmed Roger Corman's *Sorority Girl* and the rather long-titled *Saga of the Viking Women and Their Voyage to the Waters of the Great Sea*, as well as *Blood of Dracula*, *The Human Duplicitors*, *The Cat*, *Napoleon and Samantha* (which marked Jodie Foster's feature film debut) and *The House on Skull Mountain*. Askins retired from the cinematography profession soon after *Skull Mountain* in 1973.

Askins' was the recipient of an ASC gold card celebrating 25 years of active membership. During that time, he had been a part of the ASC Awards Committee and an alternate board member.

Funeral services were held in Askins' hometown. He is survived by his wife, Carmele; daughters Nancy and Kathy; and sons Michael and Tony Askins, ASC; as well as many grandchildren.

—Douglas Bankston

From the Clubhouse

Dibie Re-elected President of Local 600

George Spiro Dibie, ASC was re-elected to another three-year term as president of the 5,500-member International Cinematographers Guild, IATSE Local 600. Other national officers elected were: Chaim Kantor, national vice president; Rusty Burrell, 1st vice president; **Haskell Wexler, ASC**, 2nd vice president; Peter Hapke, secretary-treasurer; Susan Starr, assistant secretary-treasurer; and Frank Miller, sergeant-at-arms.



Fraker an Honored Alumnus

William A. Fraker, ASC was honored with the University of Southern California's Mary Pickford Alumni Award for his innovative and prolific work as a cinematographer. Fraker, the first cinematographer ever to receive the award, accepted it at USC's School of Cinema-Television commencement ceremony on May 11 at the Shrine Auditorium.

The Mary Pickford Alumni Award pays tribute to the legacy left behind by the Academy Award-winning actress, who was also an astute businesswoman and one of the founders of United Artists. Each year the School of Cinema-Television bestows this award to an alumnus who personifies her spirit and legacy.

Elizabeth Daley, dean of the school, noted that Fraker, who graduated from USC in 1950, exemplifies "the commitment to creativity, strength of character and sense of professionalism that we hope to instill in every student."

Dr. Roizman, I Presume?

Owen Roizman, ASC received an honorary doctor of fine arts degree from his alma mater, Gettysburg College, located adjacent to Gettysburg National Park in Pennsylvania, at commencement exercises on May 20. The degree, given in recognition for Roizman's distinguished career in cinematography, is the highest honor the college can bestow.

Roizman graduated from Gettysburg College in 1957 and was honored by the institution with the Distinguished Alumnus Award in 1997.

In another nod toward his cinematography accomplishments, Roizman will receive the Lifetime Achievement Award at the Camerimage International Film Festival of the Art of Cinematography in December. The award is reserved for cinematographers who have made substantial and lasting contributions toward advancing the global art of filmmaking. The festival, held in Lodz, Poland, will run from December 1-8.

"Filmmakers every place in the world have been inspired and influenced by Owen Roizman's innovative cinematography," says festival director Marek Zydowicz. "We will celebrate his achievements, and invite the more than 700 students and hundreds of other filmmakers at the Camerimage festival to join us in acknowledging this great artist whose work has enriched all of our lives."

The festival will screen six of Roizman's films, including *The French Connection*, *The Exorcist*, *Wyatt Earp*, *Three Days of the Condor*, *True Confessions* and *Grand Canyon*. The screenings will be augmented by discussions, seminars and workshops conducted by Roizman and other world-class cinematographers.

Roizman says he will advise students at the festival to master the craft of cinematography as an essential prerequisite for executing their artistic instincts. "With advances in technology,

you can do things today that you wouldn't have dreamed about doing in the past, but some people have interpreted that the wrong way," he notes. "They think anyone can become a cinematographer by just pointing the camera and shooting. But someone still has to create lighting for artistic expression, choose the right lens and composition, pick the angles of photography, know the strengths and weaknesses of the faces of actors, and collaborate with the director."



Bankston Bags a Maggie

AC associate editor Doug Bankston recently took home a coveted Maggie Award for his April 2000 article "Quadruple Vision," which detailed the complex camerawork used to weave together four separate narrative strands — shown in four quadrants onscreen — for the experimental Mike Figgis film *Time Code*. Bankston tied another scribe for top honors in the category of Best Feature Article/Trade.

In addition to Bankston's triumph, *AC* was nominated for Maggies in two other categories: Best Communications, Advertising or Entertainment Publication, and Best Annual or Semi-Annual Publication (*ASC Awards Program Book*). The magazine has now earned nine Maggie Awards and 23 nominations over the past nine years. ■

WRAP SHOT



In the sci-fi classic *Forbidden Planet*, the hubris-ridden Morbius (Walter Pidgeon) uses the secrets of an extinct race to build a super-sophisticated robot named Robby. At far left, Morbius's fetching daughter, Altair (Anne Francis), finds comfort in the arms of virile space commander J.J. Adams (Leslie Nielsen).

Featuring "electric tonalities" by Louis and Bebe Harron, MGM's *Forbidden Planet* (1956) was the first film to be entirely scored by electronic synthesizer. It was also the cinematic debut of one of the most famous artificial intelligences in motion pictures, Robby the Robot.

When the United Planet Cruiser C57D descends to a barren planet after flying at light speed for six months, a super-efficient robot driving an ultrafast vehicle through a cloud of dust greets its crew. "Welcome to Altair 4, gentlemen," says the robot. "I am monitored to respond to the name 'Robby.'" Robby is to transport Commander J.J. Adams (Leslie Nielsen) and two crewmen to the residence of Dr. Edward Morbius (Walter Pidgeon). Morbius and his daughter Altaira (Anne Francis) are the only human survivors of the ill-fated starship *Bellerophon*, which had journeyed to the planet 20 years before. Morbius is a philologist who has been studying the secrets of the planet's previous inhabitants, the Krell, a "mighty and noble race of beings" whose intelligence is "a million years ahead of humans'."

By divining just a few secrets of the Krell, Morbius acquired the means to build Robby. "Don't attribute feeling to him, gentlemen," Morbius advises the crew. "Robby is simply a tool, a tremendously strong one, of course. He could

quite easily topple this house off its foundation." Robby is also a housewife's dream who displays absolute obedience and can not only manufacture the raw materials for an excellent lunch, but also dispose of them.

In keeping with Isaac Asimov's "4 Laws of Robotics," Robby has "a built-in safety factor" that prevents him from harming a rational being. When Morbius gives the robot a direct order to fire a blaster at Commander Adams, Robby's gyros and lights go haywire. "If I were to allow that to continue," says Morbius, "he would blow every circuit in his body." Adams notes with admiration, "This robot of yours is beyond the resources of all earth's physical sciences."

Actually, Robby was built by robot builder Robert Kinoshita in a section of the MGM Prop Department known as "The Leather Shop." Made from vacuum-formed ABS Royalite plastic, metal and wood, Robby weighed 110 pounds and was operated by a person harnessed inside. The operator had to rest every 20 minutes or so, so the heavy flexible shell of the robot was backed onto a rack made of metal shelving.

The gyros, neon lights and saxophone valves in Robby's head were operated by a remote main control box, and when everything was working, the robot made a lot of noise. In an opening scene

where Morbius is explaining Robby's capabilities to the curious crew, actor Pidgeon had to speak his lines quite loudly to be heard over the noises of the functioning robot.

When the Screen Actors Guild found out that Robby required an operator, actor Frankie Darro was recruited to man the robot. But when Darro nearly toppled over during filming of Robby's first scene, MGM prop builder Frankie Carpenter was recruited to pilot the unit. An uncredited Marvin Miller provided the deep and authoritative voice for Robby throughout *Forbidden Planet*.

George Folsey, ASC photographed *Forbidden Planet* on the then-new Eastman Color film stock in Cinemascope. The painted planetscape by Chesley Bonestell and night skies with two moons looked great in the wide format. Special effects featuring a flying saucer, laser blasts and an electrically charged "monster of the id" were beautifully realized by A. Arnold Gillespie, Joshua Meador, Warren Newcombe and Irving G. Ries, ASC.

Ostensibly based on Shakespeare's *The Tempest*, *Forbidden Planet* is uniquely modern in fashioning its invisible antagonist, "a dark, terrible and incomprehensible force" that lurks in the subconscious mind of Morbius, who always feels "the creature lurking close at hand, sly and irresistible."

Morbius is undone by his own plundering of the vast and soulless secrets of the Krell, and he expires along with the planet in a blazing atomic fireball — but not before the lovely Altaira and Robby escape with the remaining crew of Adams's ship.

Robby the Robot reappeared the following year in the feature *The Invisible Boy* (1957), and he made many subsequent appearances on television in programs such as *The Twilight Zone*, *Lost in Space* and *Columbo*.

— Ray Zone

The world's first dual-mode Cine meter with Zoom Spot Digital Display

NEW

SEKONIC L-608CINE SUPER ZOOM MASTER



The NEW L-608CINE redefines the standard for precise, multi-function exposure meters. Designed especially for today's cinematographer, it incorporates all the popular features of the legendary Sekonic L-508CINE, PLUS... digital display viewfinder, extended sensitivity range, expanded measuring modes, custom calibrations, custom function settings and filter factor compensation.

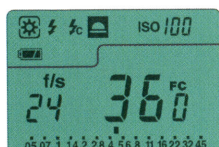
- Digital Display Zoom Spot Viewfinder
- Retractable, Removable Incident Lumisphere
- Full Range of Cine Speeds
- Selectable Shutter Angles
- FL, FC, EV, Lux and cdm2 Modes
- 9 Memory Banks Plus Memory Recall
- Filter Compensation
- Exposure Compensation
- User Calibration Compensation
- Extended Sensitivity Range
- 12 Custom Function Settings
- Optional Radio Triggering Module



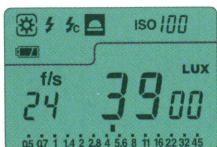
Rectangular 1°- 4° zoom spot viewfinder with vivid EL (electro luminescent) display makes data such as Footcandles and Lux easy to read, even in bright conditions.

EVERYTHING YOU EXPECT IN A CINE METER AND MORE.

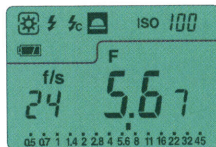
Auto-illuminated LCD displays specialized Cine functions.



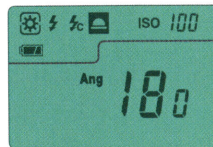
Footcandle + Shutter Speeds F.P.S. + f/stop



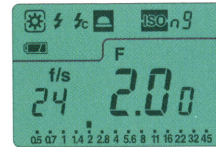
Lux + Shutter Speeds F.P.S. + f/stop



Shutter Speeds F.P.S. + f/stop



Shutter Angle Selection



Filter Compensation

SEKONIC®



She's an actress
of a thousand
different looks.

This morning,
she looks like hell.

**You know it. She knows it.
And the camera never lies.**

But with our new Black
Diffusion/FX™ and Gold
Diffusion/FX™ filters, she can
look better than ever. Each
smoothes and softens facial
imperfections, and creates
an effect of unfiltered clarity
so subtle viewers can't tell
a filter is being used. For more
information, see your Tiffen
dealer or call us. Because you
never know what the morning
may bring.



www.tiffen.com
1.800.645.2522